

THE
APOGRAPH

A COLLECTION OF
SACRED AND SECULAR CHORUSES,
SELECTED FOR THE USE OF
MUSICAL CONVENTIONS
AND OTHER
SINGING SOCIETIES.

BY
CARL ZERRAHL.

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SING AND REJOICE.

Zechariah II., v. 10-13.

Words by W. A. BARRETT.

ANTHEM FOR CHRISTMAS.

Composed by JOSEPH BARNBY.

SOPRANO. *Allegro vivace.*

f FULL.

ALTO.

Sing and re - joice, O

TENOR.

BASS.

Sing and re - joice, O

PIANO. $\text{♩} = 66.$

Allegro vivace.

Gt. Org. *f*

Ped.

Senza Ped.

Ped.

daugh - ter of Si - on, sing, sing, O sing and re - joice,

daugh - ter of Si - on, sing, sing, O sing and re - joice,

sing and re - joice, . . O daugh - ter of Si - on, sing, sing, O
sing, and re - joice,

sing and re - joice, . . O daugh - ter of Si - on, sing, and re - joice, O
sing, sing,

SING AND REJOICE.

sing and re-joice,

sing, and re-joice, for lo, lo, I come, saith the Lord,

*reduce to
Diaps.*

lo, lo, I come, saith the Lord,

mf

will

mf

and I will dwell in the midst of thee,

mf

Full Swell.

dwell in the midst of thee, saith the Lord . . . thy God,

saith the Lord, saith the Lord . . . thy God, lo, I
dwell in the midst of thee, saith the Lord thy

Gr. Org.

SING AND REJOICE.

saith the Lord thy God.
the Lord thy God.

come, and I will dwell in the midst of thee, saith the Lord thy God.
the Lord thy God.

Sw.

rit. *a tempo.*
Sing and re-joice, . . O daugh-ter of Si-on, sing,

rit. *a tempo.*
Sing and re-joice, . . O daugh-ter of Si-on, sing,

rit. *a tempo.*
Sing and re-joice, . . O daugh-ter of Si-on, sing,

Full Org.
Ped.

sing, O sing and re-joice, sing and re-joice, . . O daugh-ter of
sing, O sing and re-joice, sing and re-joice, . . O daugh-ter of

5

SING AND REJOICE.

Si - on, sing, sing, O sing and re - joice. *pp* Be

Si - on, sing, sing, O sing and re - joice. *pp* Be

Su. dim. pp

cres. cres. f
 si - lent si - lent, O all flesh, be - fore the Lord, be - fore the

cres. f
 si - lent, si - lent, O all flesh, be - fore the Lord, be - fore the

cres. sf cres.

dim. p cres.
 Lord, for He is raised up, is rais - ed up out of His ho - ly ha - bi -

p cres.
 Lord, for He is rais - ed up, for He is

p cres.
 Lord, for He is rais - ed up, for He is rais - ed up out of His ho - ly ha - bi -

dim. p cres. sf sf sf
 Lord, for He is rais - ed up, for He is rais - ed up out of His ho - ly ha - bi -

SING AND REJOICE.

pp *cres.*
 - ta - tion, Be si - lent, si - lent, O all flesh, be-fore the
pp *cres.*
 - ta - tion, Be si - lent, si - lent, O all flesh, be-fore the
pp *cres.*
sf Sw. dim. *pp* *cres.* *sf*

f *dim.*
 Lord, be-fore the Lord, for He is rais - ed up, is rais - ed
f *dim.* *p*
 Lord, be-fore the Lord, for He is rais - ed up, is rais - ed
f *dim.* *p*
f *dim.*

cres.
 up, out of His ho - ly ha - bi - ta - tion, out of His ho - ly ha - bi - ta - -
cres.
 up, out of His ho - ly, ha - bi - ta - tion, out of His ho - - - ly ho - ly ha - bi -
 ho - ly ha - bi - ta - -
cres.
cres.

SING AND REJOICE.

rit. f a tempo.

- tion. Sing and re - joice, . . O daugh - ter of Si - on, sing,

rit. f a tempo.

- ta - tion. Sing and re - joice, . . O daugh - ter of Si - on, sing,

rit. f a tempo.

Gt. a tempo.

Ped.

sing, O sing and re - joice, sing and re - joice, . . O daugh - ter of

sing, O sing and re - joice, sing and re - joice, . . O daugh - ter of

Si - on, sing, sing, and re - joice, O sing and re - joice,

Si - on, sing, and re - joice, O sing and re - joice, for lo,

reduce to Diaps.

lo, lo, I come, saith the

ff
Lord, I will dwell in the midst of thee, will dwell in the midst of thee, saith the

ff
Lord, I will dwell in the midst of thee, will dwell in the midst of thee, saith the

Gt. ff

fff *piu lento.*
Lord, thy God. O come, all ye faith - ful, joy - ful and tri - um - phant; O

fff *piu lento.*
Lord, thy God. O come, all ye faith - ful, joy - ful and tri - um - phant; O

fff *piu lento.*
Lord, thy God. O come, all ye faith - ful, joy - ful and tri - um - phant; O

* $\text{♩} = 56.$ *piu lento.*

SING AND REJOICE.

come ye, O come ye to Beth - le - hem; Come and be - hold Him, Born the King of

come ye, O come ye to Beth - le - hem; Come and be - hold Him, Born the King of

an - gels; O come let us a - dore Him, O come let us a - dore Him, O come let us a - dore Him,

an - gels; O come let us a - dore Him, O come let us a - dore Him, O come let us a - dore Him,

Christ the Lord, A - - - - - men.

Christ the Lord, A - - - - - men.

Ped.

TE DEUM LAUDAMUS.

IN D.

ARTHUR SEYMOUR SULLIVAN.

SOPRANO. *Tempo moderato.*

ALTO.

TENOR.

BASS.

ACCOMP.

f We praise Thee, O

f We praise Thee, O

f We praise Thee, O

ff

God: we ac-know-ledge Thee to be the Lord. All the earth doth wor-ship Thee: the

God: we ac-know-ledge Thee to be the Lord. All the earth doth wor-ship Thee: the

mf Fa - ther e - ver - last - ing. To Thee all an - gels cry a - loud: the

Fa - ther e - ver - last - ing.

Ch. Organ.

Heav'ns and all the Pow'rs therein.

To Thee Cher-u-bim, and Se-raphim: con-tin-ual-ly do cry,

p Ho - ly, Ho - ly, Ho - ly, Lord God of

p Ho - ly, Ho - ly, Ho - ly, Lord God of

cres. - - - *cen* - - - *do.* *f*

Sa - ba - oth; Heav'n and earth are full of the Ma - jes - ty: of

Sa - ba - oth; Heav'n and earth are full of the Ma - jes - ty: of

cres. *f*

Thy glo - ry.

Thy glo - ry. The glo - rious com - pa - ny of the A -

pos - tles: praise Thee. The good - ly fel - low-ship of the Pro - phets: praise

praise Thee.

Thee. The ho - ly

Thee. The no - ble ar - my of Mar - tyrs: praise Thee; The ho - ly

Church through-out all the world doth ac - know - ledge Thee; The Fa - ther of an
doth ac - know - ledge Thee; The Fa - ther

Church through-out all the world doth ac - know - ledge Thee; The Fa - ther of an
doth ac - know - ledge Thee; The Fa - ther

in - fi - nite Ma - jes - ty; Thine a - dor - a - ble, true, and on - ly Son;
of an in - fi - nite Ma - jes - ty;

in - fi nite Ma - jes - ty; Thine a - dor - a - ble, true, and on - ly Son;
of an in - fi - nite Ma - jes - ty;

Al - so the Ho - ly Ghost, . . the Ho - ly Ghost, the Com - fort - er.

Al - so the Ho - ly Ghost, . . the Ho - ly Ghost, the Com - fort - er.

f

Thou art the King of Glo - ry: O . . Christ. Thou art the ev - er - last - ing

f

Thou art the King of Glo - ry: O Christ. Thou art the ev - er - last - ing

f

Son of the Fa - ther.

p

Son of the Fa - ther. When Thou took-est up-on Thee to de - liv - er man: Thou didst

p

When Thou hadst o - ver - come the sharp-ness of

hum-ble Thy - self to be born of a Vir - gin.

death : Thou didst o - pen the King - dom of Heav'n to all be - liev - ers. Thou

The musical score is for a hymn in G major (one sharp). It features a vocal melody in the first staff, a piano accompaniment in the second and third staves, and a grand piano accompaniment in the fourth and fifth staves. The lyrics are: "death : Thou didst o - pen the King - dom of Heav'n to all be - liev - ers. Thou". The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The tempo is marked "Moderato". The key signature is one sharp (F#). The time signature is 4/4. The score is for a hymn in G major (one sharp). It features a vocal melody in the first staff, a piano accompaniment in the second and third staves, and a grand piano accompaniment in the fourth and fifth staves. The lyrics are: "death : Thou didst o - pen the King - dom of Heav'n to all be - liev - ers. Thou". The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The tempo is marked "Moderato". The key signature is one sharp (F#). The time signature is 4/4.

sit - test at the right hand of God: in the glo - ry of the Fa -

ther. We be - lieve that Thou shalt come to be our Judge.

ther. We be - lieve that Thou shalt come to be our Judge.

p

We there-fore pray Thee, help Thy ser-vants: whom Thou hast re-deem-ed with Thy

pre-cious blood. Make them to be num-ber-ed with Thy saints: in

pre-cious blood. Make them to be num-ber-ed with Thy saints: in

p

glo-ry e-ver-last-ing. O Lord, save Thy peo-ple, and

p

glo-ry e-ver-last-ing, O Lord, save Thy peo-ple; and

bleſs thine he - ri - tage, Go - vern them, and lift them up for e -

bleſs thine he - ri - tage, Go - vern them, and lift them up for e -

cres.

ver. Day by day, we mag - ni - fy Thee : And we wor - ſhip Thy Name : e - ver

ff

ver. Day by day, we mag - ni - fy Thee : And we wor - ſhip Thy Name : e - ver

ff

ff

p a little ſlower.

world with - out end. Vouchſafe, O Lord : to keep us this day with - out ſin.

p

world with - out end. Vouchſafe, O Lord : to keep us this day with - out ſin.

p

a little ſlower.

O Lord, have mer - cy up on us, have mer - cy up - on us. O Lord, let Thy

O Lord, have mer - cy up - on us, have mer - cy up - on us, O Lord, let Thy

mer - cy light - en up - on us : as our trust is in Thee. O

mer - cy light - en up - on us : as our trust is in Thee. O

Very slow. *p*

p *Very slow.*

Lord, in Thee have I trust - ed : let me nev - er be con - found - ed.

Lord, in Thee have I trust - ed : let me nev - er be con - found - ed.

BUT THE LORD IS MINDFUL OF HIS OWN.

FULL ANTHEM FOR FOUR VOICES.

Acts ix. 2; Isaiah xlix. 15; Tim. ii. 19; Phil. iv. 5. (From Mendelssohn's "St. Paul.")

Arranged by G. A. LOHR.

Andantino.

But the Lord is mindful of His own, He re-mem-bers His chil-dren. But the

Andantino.

ritard.

Lord is mindful of His own; The Lord remembers His children, re-mem-bers His chil-dren.

ritard.

ritard.

Lord is mindful of His own; The Lord remembers His children, re-mem-bers His chil-dren.

ritard.

ritard.

Bow down before Him, ye mighty, for the Lord is near us!

p

cres.

dim.

p

cres.

dim.

Bow down before Him, ye mighty, for the Lord is near us!

p

cres.

dim.

Bow down before Him, ye mighty, for the Lord is near us!

p *cres.* *dim.* *f* *p*

Bow down before Him, ye might-y, for the Lord is near us! yea, the Lord is mindful of His

p *cres.* *f* *dim.* *p*

Bow down before Him, ye might-y, for the Lord is near, is near us! yea, the Lord is mindful of His

p *cres.* *f* *dim.* *p*

Bow down before Him, ye might-y, for the Lord is near, is near us! yea, the Lord is mindful of His

cres. *cres.* *f* *p*

8ves *cres.* *f*

own, He re - members His chil - dren. Bow down before Him, ye might-y, for the Lord is

cres. *f*

own, He re - members His chil-dren. Bow down before Him, ye might-y, ye might-y, for the Lord is

cres. *f*

own, He re - members His chil - dren. Bow down before Him, ye might - ty, ye might-ty, for the Lord is

cres. *f*

dim. *p*

near us. But the Lord is mindful of His own, He re - members His chil - dren.

dim. *p*

near, is near us. But the Lord is mindful of His own, He re - mem-bers His chil - dren.

dim. *p*

near, is near us. But the Lord is mindful of His own, He re - members His chil - dren.

dim. *pp* *p*

SOPRANO.

*Allegro maestoso.**f*

O be joy - ful in the

ALTO.

TENOR.

f

O be joy - ful in the

BASS.

ORGAN.

*Allegro maestoso.**f ben marcato.*

Lord, O be joy - ful all ye lands; serve the Lord with glad - ness, and

Lord, O be joy - ful all ye lands; serve the Lord with glad ness, and

come be - fore His pre - sence with a song. Be ye sure that the Lord

come be - fore His pre - sence with a song.

He is God:

f

it is He that hath made us and not we our-selves;

dim.

p

we are His peo - - ple, and the sheep of His

pp

p

we are His peo - - ple, and the sheep and the of His

pp

pp

f marcato.

pas - - ture. O go your way in - to His gates with

f

pas - - ture. With

JUBILATE DEO.

thanks - - - gi - ving

thanks - - - gi - ving, . . And in - to His courts with

f marcato.

f *cres* - *cen* - - do - - - al -

Be thank - ful un - to Him, and speak good of His

f *cres* - *cen* - - do - - - al -

praise, with praise. Be thank - ful un - to Him, and speak good of His
 thank - - - ful un - to Him, and

cres - *cen* - do - al

ff

Name.
 Name, and speak good of His Name.

ff *pp tranquillo.*

Name, and speak good of His Name. For the Lord is gra - cious, His
 speak,

ff *p* *pp*

p

And His truth en - dur - eth

mer - cy is e - - ver - last - ing; And His truth en - dur - eth

dim. e poco ritardando.

from gen - er - a - tion to gen - er - a - - - tion. .

dim. e poco ritardando.

from gen - er - a - tion to gen - er - a - - - tion. .

*dim. e poco ritardando.****ff*** *Allegro con spirito.*

Glo - - ry, glo - - ry, glo - ry be to the Fa - ther,

Glo - - ry, glo - - ry, glo ry be to the Fa - ther,

Allegro con spirito.

and to the Son:

and to the Ho - ly Ghost;

and to the Son:

and to the Ho - ly Ghost;

cres - - - *cen* - - - *do.* *fff sempre.*
 As it was in the be - gin - ning, is now and e - ver shall be: world with - out

cres - - - *cen* - - - *do.* *fff sempre.*
 As it was in the be - gin - ning, is now and e - ver shall be: world with - out

cres - - - *cen* - - - *do.* *fff sempre.*
 As it was in the be - gin - ning, is now and e - ver shall be: world with - out

end, . . . world with - out end, A - - - men. . .

end, . . . world with - out end, A - - - men. . .

BEHOLD! I BRING YOU GOOD TIDINGS.

Luke ii. 10, 11.

FULL ANTHEM FOR CHRISTMAS.

SIR JOHN GOSS.

SOPRANO. *Allegro.*

ALTO. *f* Be-hold! be-hold! I bring you good tid - ings, I bring you good tid - ings of great

TENOR. *f* Be-hold! be-hold! I bring you good tid - ings, I bring you good tid - ings of great

BASS. *f* Be-hold! be-hold! I bring you good tid - ings, I bring you good tid - ings of great

ACCOMP. *f* = 104.

Allegro.

joy, which shall be to all people,

Be-hold!

I bring you good ti - - dings, I
I bring you good tidings, I bring you good tidings of

joy, which shall be to all people,

Be-hold I bring you good tidings. I bring you good tidings of

bring you good tidings, I bring you good ti - dings, I bring you good tidings of great joy, which sha
great joy, of great joy,

great joy, good ti - dings, I bring you good ti-dings of great joy,
I bring you

be, shall be to all people, all peo - - ple.
which

which shall be to all people, all peo - - ple.

For un - to you is born this day, . . . in the ci - ty of

Sves.

For un - to you is born this day, . . . in the
in the ci - ty the

David, a Sav - lour, which is Christ the Lord, For un - to you is born this day, . . . in the
in the ci - ty,

Sves.

ci - ty of David, a Sav - iour, a Sav - iour, a Saviour, which is Christ, a

ci - ty of David, a Sav - iour, a Sav - iour, a Saviour, which is Christ, a

Sav - iour, which is Christ, . . . which is Christ the Lord.
Christ the Lord, is Christ the Lord.

BEHOLD! I BRING YOU GOOD TIDINGS.

p people. For un - to you is born this day, this day, in the ci - ty of Da - vid, For un - to
in the ci - ty, *f*

p people. For un - to you is born this day, in the ci - ty, the ci - ty of Da - vid, For un - to
For un - to you is born this day, *f*

you is born this day, in the ci - ty, in the ci - ty of Da - vid, a Sav - iour, which is Christ, a

you is born this day, in the ci - ty, in the ci - ty of Da - vid, a Sav - iour, which is Christ, a

Sav - iour, which is Christ ... the ... Lord.

Sav - iour, which is Christ ... the ... Lord.

Piu lento.

F. N. GILSON, MUSIC TYPOGRAPHER, BOSTON.

O ZION, THAT BRINGEST GOOD TIDINGS.

ANTHEM FOR CHRISTMAS.

J. STAINER.

SOPRANO. *ff* Joyfully.

ALTO.

TENOR.

BASS.

ACCOMP. $\text{♩} = 120$.

ff Joyfully.

bring-est good tid-ings, get thee up, get thee up in-to the high moun-

bring-est good tid-ings, get thee up, get thee up in-to the high moun-

-tain. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Je-ru-sa-lem, that

-tain. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Je-ru-sa-lem, that

O ZION, THAT BRINGEST GOOD TIDINGS.

cres.
bring - est good tid - - ings, lift up thy voice, thy voice with strength;
cres.
bring - est good tid - - ings, lift up thy voice, thy voice with strength;
cres.
lift up thy voice, be not a - fraid, lift up thy voice,
lift up thy voice, be not a - fraid, be not a -
cres.
be not a - fraid, be not a - fraid, be not a -
cres.
be not a - fraid: Say to the ci - ties of Ju - dah, Be - hold your
- fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your
f *ff* *f* *ff* *f* *ff* *f* *ff*

O ZION, THAT BRINGEST GOOD TIDINGS.

pp

God, your God, Be - hold your God.

pp

God, your God, Be - hold your God.

pp

p *cres.*

f *mf*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Lift up thy voice, thy
Lift up thy

f *mf*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Be not a -

f *mf*

cres. *f*

be not a - fraid, lift up thy voice, thy be not a - fraid. Al - le -
voice, lift up thy voice, be not a - fraid. Al - le -

cres. *f*

- fraid, lift up thy voice, be not a - fraid. be not a - fraid. Al - le -

cres. *f*

cres. *f*

O ZION, THAT BRINGEST GOOD TIDINGS.

ff *rall.* *End.*
lu - ia, Al - le - lu - ia, A - - - men.

ff *rall.*
lu - ia, Al - le - lu - ia, A - - - men.

ff *rall.* *End.*
lu - ia, Al - le - lu - ia, A - - - men.

*Very slowly and smoothly. ♩. = 50. SOPRANOS ONLY. *pp*

O that

pp (Pastorale.)

Birth for ev - er bless - ed, When the Vir - gin, full of grace By the

cres.
Ho - ly Ghost con - ceiv - ing, Bare the Sav - iour of our race. And the

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

O ZION, THAT BRINGEST GOOD TIDINGS.

f *dim.* *rall.*

Babe, the world's Redeem - er, First re - veal'd His sa - cred Face, Ev - er-more and ev - er-more.

TENORS. *p*

Of the Fa - ther's Love be - got - ten Ere the worlds be - gan to be, He is

BASSES. *p*

f *p* *cres.* *ff*

Al - pha and O - me - ga; He the source, the end - ing He, Of the things that are, that have been, And that

f *p* *cres.* *ff*

pp *Slower.*

fu - ture years shall see Ev - er - more and ev - er - more.

pp *Slower.*

Slower.

pp *ppp*

Repeat first Chorus, and there end.

ALMIGHTY GOD!

Solo for all the Basses in Unison.

Adagio. ♩ = 52.

MOZART.

BASS.

PIANO

1. Al-migh - ty God! when round thy shrine The
2. When round thy Cherubs, smil - ling calm, With-

Palm-tree's heav-en-ly branch we twine, (Em-blem of life's e - ter - nal ray,
out their flames, we wreath the Palm, Oh God! we feel the em - blem true,

And love that fa - deth not a - way,) And love that fa - deth not a - way.
Thy Mercy is e - ter - nal too, Thy Mer-cy is e - ter - nal too.

Soprano.

1. And love that "fa - deth not a - way!" And Love that fa - deth not a - way.

Alto.

Tenor.

2. Thy Mer-cy is e - ter - nal too! Thy Mercy is e - ter - nal too!

Bass.

We bless the flowers, ex - pand - ed all, We bless the leaves that
Those cherubs with their smil - ing eyes, That crown of palm which

ne - ver fall, And trembling say, "In E - den thus Thy Tree of
ne - ver dies, Are but the types Of Thee a - bove, E - ter - nal

Life will flower for us, Thy Tree of Life will flower for us!"
Life and Peace and Love! E - ter - nal Life and Peace and Love!

Thy Tree of Life will flower for us! Thy Tree of Life will flower for us!"

E - ter - nal Life and Peace and Love! E - ter - nal Life and Peace and Love!

THIS IS THE DAY.

FULL ANTHEM FOR EASTER.

Psalms cxviii, 24; 1 Cor. xv, 20, 21, 22, 57.

ff *Moderato.*
SOPRANO.

Composed by S. CHARLES COOKE.

ALTO.

This is the day which the Lord hath made, we will re -

ff TENOR.

This is the day which the Lord hath made, we will re -

BASS.

ORGAN. $\text{♩} = 88.$
Moderato.

ff

Ped.

joyce and be glad in it, we will re - joyce,

joyce and be glad in it, we will re - joyce,

we will re - joice and be glad, glad, glad in it,

we will re - joice and be glad, glad, glad in it,

f we will re - joice and be glad, *ff* we will re - joice and be glad in it, *f* we will re - joice and be glad in it, *ff* we will re - joice and be glad in it, *ff* we will re - joice and be glad in it.

joice and be glad in it, re - joice and be glad in it.

joice and be glad in it, re - joice and be glad in it. . .

THIS IS THE DAY.

f *Pomposo.*

For now is Christ ris - en,

For now is Christ ris - en,

ris - en from the dead, and be-come the first-fruits of them that

ris - en from the dead, and be-come the first-fruits of them that

slept, of them that slept.

slept, of them that slept.

Swell. p

pp Riten.

For since by man came death, death, death,

pp Riten.

For since by man came death, death, death,

*pp riten.**accel. e cres.**Riten. pp**Ped. 16 ft. staccato e marcato.**Tempo. ff*

by man came al - so the re - sur-rec - tion of the dead.

Tempo. ff

by man came al - so the re - sur-rec - tion of the dead.

*Tempo. ff**Riten.**Full Org.**Swell pp**pp Riten.*

For as in Ad - am all die,

*pp Riten.**pp* For as in Ad - am all die,*accel. e cres.*

f Tempo. even so in Christ shall all be made a - live, shall all be made a -

f Tempo. even so in Christ shall all be made a - live, shall all be made a -

f Tempo. even so in Christ shall all be made a - live, shall all be made a -

Tempo. Full Org.

live, shall all be made a - live, *ff* even so in Christ shall all be *rall* - -

live, shall all be made a - live, *ff* even so in Christ shall all be *rall* - -

live, shall all be made a - live, *ff* even so in Christ shall all be *rall* - -

ff *rall* - -

en - tan - do. *Allegro.* ♩ = 100. *ff* made a - live. Thanks be to God, which giv - eth us the

en - tan - do. *ff* made a - live. Thanks be to God, which giv - eth us the

en - tan - do. *ff* *Allegro.* ♩ = 100. *ff*

Sves.

vic - to-ry, thanks be to God, . . which giv-eth us the vic - to-ry, thanks be to

vic - to-ry, thanks be to God, . . which giv-eth us the vic - to-ry, thanks be to

God, thanks be to God, thanks be to God, thro' our Lord Je - sus

God, thanks be to God, thanks be to God, thro' our Lord Je - sus

Christ. Al - le - lu - ia, A - - men, A - - men, A - - men, men.
Christ. Al - le - lu - ia, Al - le - lu - ia, A - - men, A - - men, A - - men, men.
rall - en - tan - do.

Christ. Al - le - lu - ia, A - - men, A - - men, A - - men, men.
Christ. Al - le - lu - ia, Al - le - lu - ia, A - - men, A - - men, A - - men, men.
rall - en - tan - do.

rall - en - tan - do.

BEHOLD, I BRING YOU GOOD TIDINGS.

ANTHEM FOR CHRISTMAS.

S. Luke ii. 10, 11, 14, &c.

Composed by J. BARNBY.

Larghetto con moto. ♩ = 104.

pp *poco rit.*

TREBLE SOLO.

a tempo.

Be - hold, be - hold, . . .

p

.. I bring you good ti - dings, I bring you good ti -

f

- dings of great joy, of great joy, good ti - - - dings of great

piu animato.

joy, great joy, which shall be to all peo - ple, shall

piu animato.

be . to all peo - ple, ti - dings of great . . joy, . .

ti - dings of great joy. For un - to you, . . for un - to

f

you . . is born this day . . in the ci - ty of Da - vid a

dim.

cres - cen - do.

Sav - iour, a Sav - iour, which is Christ

f

cres - cen - do.

BEHOLD, I BRING YOU GOOD TIDINGS.

ritardando . *poco* . *a* . *poco*.
cres.

..... the Lord, a Sav - - - iour, a

ritardando . *poco* *a* *poco*.

cres *cen*

Sav - iour, which is Christ the

do.

ff

Lord.

CHORUS. *Allegro*.
SOPRANO.

f
Glo - ry, glo - ry, glo - ry to God in the

ALTO.

TENOR.

f
Glo - ry, glo - ry, glo - ry to God in the

BASS.

Allegro. ♩ = 112.

f

high - est, in the high - est, glo - ry, glo - ry, glo - ry to

high - est, in the high - est, glo - ry, glo - ry, glo - ry to

God, glo - ry to God in the high - - est, and on earth and

God, to God, God, and

God, to God in the high - the est, and

God in the high - est, . . .

peace, and on earth peace, peace, good

on earth peace, peace, good-will to - ward

BEHOLD, I BRING YOU GOOD TIDINGS.

mf good will to - ward men, *cres.* good will to - ward
will to - ward men, to - ward men, good will to - ward men, *cres.*

men, good will to - ward men, to - good
mf

cres.

dim. men, ward men, good good will, good good will to - to
to - ward men, good good will, good good will to

ward will to - ward men, men, good good will, good good will to -
ward will to - ward men, good good will, good good will to -

f *dim.*

p ward men, *pp* peace and good will, good
ward men, *pp* peace and good will, good

p *pp*

BEHOLD, I BRING YOU GOOD TIDINGS.

ff

will and peace. Glo - ry to God, Glo - ry to

will and peace. *ff* Glo - ry to God, Glo - ry to

ff

God in the high - est, glo - ry to God, glo - ry to God, glo - ry to God,

God in the high - est, glo - ry to God,

God in the high - est, glo - ry to God, glo - ry to
glo - ry to God

glo - ry to God in the high - est, glo - ry to God,
high - - - est, glo - ry to God, to

Ped.

rall.

God in the high - est, in the high - - est. . . .

God to God in the high - est, in the high - - est. . . .

rall.

CHORAL

ff O Je - su, born of Vir - gin pure, Im - mor - tal glo - ry be to Thee, Whom

ff O Je - su, born of Vir - gin pure, Im - mor - tal glo - ry be to Thee, Whom

$\text{♩} = 44.$

ff

with the Fa - ther we a - dore, And Ho - ly Ghost e - ter - nal - ly. A - - - men. men.

with the Fa - ther we a - dore, And Ho - ly Ghost e - ter - nal - ly. A - - - men. men.

Ped.

SEEK YE THE LORD.

ANTHEM FOR TENOR SOLO AND CHORUS.

Isa. lv. 6, 7.

Composed by DR. J. V. ROBERTS.

Andantino. VOICE.

TENOR SOLO.

Seek ye the

Andantino. ♩=80.

ORGAN. *Sw. Diaps. & Oboe.* *pp Sw. Diaps.*

Ped. Bourd.

Lord while He may be found, call ye up - on Him while

He . . is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near:

Add Oboe.

mf
Let the wick - ed forsake his

pp Sw. Diaps.

p espressivo.
way, . and the un - righ - teous man his thoughts, and re - turn un-to the Lord, re -

pp Voix Cel.

rall. *a tempo.*
- turn un-to the Lord, and He will have mer - cy, and a - bun - dant - ly

a tempo.

rall. *Sw. Diaps.*

par - don, He will . . have mer - cy, and a - bun - dant - ly . . par - don, a -

add Oboe.

accel. *rall.* *a tempo.*
- bun - dant - ly . par - don, a - bun - dant - ly par - don. Seek ye the

a tempo.

accel. *rall.* *soft Ch. Org.*

TENOR SOLO.

Lord while He may be found, call ye up - on Him while

pp CHORUS.
SOPRANO.

Seek ye the Lord, seek ye the Lord, Seek ye, O

pp ALTO.

pp TENOR.

Seek ye the Lord, seek ye the Lord, seek ye, O

pp BASS.

He is near,

f
seek ye the Lord,

seek the Lord,

f
pp
seek ye the Lord while He may . . . be

mf *pp*

mf *pp*

seek the Lord,

mf *pp*
seek ye the Lord, while He may be

Suo. with Oboe.

SEEK YE THE LORD.

seek ye the Lord . . . while He is near:

found, call ye up - on Him while he is near:

found, call ye up - on Him while He is near:

mf

Let the wick - ed forsake his

cres.

dim.

senza Ped.

and the un - righ - teous man his thoughts, and re - turn un - to the Lord, and re -

way, and re - turn un - to the Lord, and re -

ff Gt. Org. Diaps. to Full Swell.

Ped.

He will have mer - cy,

pp

- turn un - to the Lord, and He will have mer - cy, He will have

pp

- turn un - to the Lord, and He will have mer - cy, He will have

pp

pp Ch. Org. *Sw. Diaps. with Oboe.*

senza Ped. *Ped. Bourd. coupd. to Sw.*

He will have mer- cy,

He will have

mer - cy,

He will have mer - cy, and a - bun - dant - ly par - don,

mer - cy,

He will have mer - cy, and a - bun - dant - ly par - don,

p Ch. Org.*senza Ped.*

mer - cy,

He will . . have mer - cy,

and a - bun - dant - ly par - don,

and a -

and a - bun - dant - ly par - don,

and a -

*sw.**Ch. Org.**Sw.**Ped.**senza Ped.**Ped.*

and a-bun - dant-ly

pp

- bun - dant - ly par - don, He will have mer - cy,

pp

- bun - dant - ly par - don, He will have mer - cy,

pp

pp put in Oboe.

rall.

par - don, *pp* and a-bun-dant-ly par-don. A - men.

rall.

He will have mer - cy and par - don. A - men.

pp *rall.*

He will have mer - cy and par - don. A - men.

pp *rall.*

rall.

WHILE SHEPHERDS WATCH'D THEIR FLOCKS.

ANTHEM FOR CHRISTMAS DAY.

Words by NAHUM TATE.

W. T. BEST.

ORGAN. *Andante*. ♩ = 56.

First system of organ accompaniment. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 6/8 time signature. Bass staff has a key signature of one sharp (F#) and a 6/8 time signature. Dynamics: *p* (piano) at the start, *mp* (mezzo-piano) towards the end.

Second system of organ accompaniment. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 6/8 time signature. Bass staff has a key signature of one sharp (F#) and a 6/8 time signature. Dynamics: *p* (piano) at the end.

Third system of organ accompaniment. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 6/8 time signature. Bass staff has a key signature of one sharp (F#) and a 6/8 time signature. Dynamics: *p* (piano) at the start, *pp* (pianissimo) towards the end.

Fourth system of organ accompaniment. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 6/8 time signature. Bass staff has a key signature of one sharp (F#) and a 6/8 time signature. Dynamics: *p* (piano) at the start. A vocal solo line is written above the treble staff.

SOLO. *mp*

While shep-herds watch'd their flocks by night, All seat - ed on the ground, The

Fifth system of organ accompaniment. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 6/8 time signature. Bass staff has a key signature of one sharp (F#) and a 6/8 time signature. Dynamics: *cres.* (crescendo) and *p* (piano) markings. A vocal line is written above the treble staff.

An - gel of the Lord came down, And glo - ry shone a - round, and glo - ry shone a

WHILE SHEPHERDS WATCH'D THEIR FLOCKS.

mf CHORUS. SOPRANO.

While shep - herds watch'd their flocks by night, All seat - ed on the

mf ALTO.

mf TENOR.

round.

While shep - herd's watch'd their flocks by night, All seat - ed on the

mf CHORUS. BASS.

mf

ground, The An - gel of the Lord came down, And glo - ry shone a - round, and

ground, The An - gel of the Lord came down, And glo - ry shone a - round, and

glo - ry shone a - round. . . "Fear not,"

glo - ry shone a - round. . . "Fear not," said he; for might - y dread Had

SOLO.

seiz'd their trou-bled mind; . . . "Glad ti - dings of great joy I bring To

mp

mp

f *dim.* *p*
"Glad ti - dings of great joy I bring To you and all man-

you and all man-kind, . . . "Glad ti - dings of great joy I bring To you and all man-
Glad ti - dings of great joy I bring To you and all man-

cres.

f CHORUS.

dim. *p*

kind. . .

kind. . . To you in Da - vid's town this day Is born of Da - vid's line, . . . The

p SOLO.

cres. *f*

p

cres. *f*

WHILE SHEPHERDS WATCH'D THEIR FLOCKS.

Sav - iour, who is Christ the Lord, And this shall be the sign: . . . The

dim. *p*

dim. *p*

heav'n - ly Babe you there shall find To hu - man view dis - play'd, . . . All

p

mean - ly wrapt in swath - ing bands, And in a man - ger laid, . . and in a man - ger

cres. *p*

cres. *p*

Thus spake the Ser - aph; and forth-with Ap - pear'd a shin - ing throng Of

mf

mf

mf

laid." Thus spake the Ser - aph; and forth-with Ap - pear'd a shin - ing throng Of

mf CHORUS.

mf *sf*

p *p* *p* *p*

WHILE SHEPHERDS WATCH'D THEIR FLOCKS.

cres. *f*

an - gels prais - ing God, who thus Ad - dress'd their joy - ful song, ad - dress'd their joy - ful

cres. *f*

an - gels prais - ing God, who thus Ad - dress'd their joy - ful song, ad - dress'd their joy - ful

cres. *f*

song:

song:

ff *ff* *p*

f

The musical score is written for a choir and piano. It features two systems of vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The first system includes the lyrics 'an - gels prais - ing God, who thus Ad - dress'd their joy - ful song, ad - dress'd their joy - ful'. The second system includes the lyrics 'song:'. The piano part includes dynamic markings such as *cres.*, *f*, *ff*, and *p*. The score is in G major and 4/4 time.

WHILE SHEPHERDS WATCH'D THEIR FLOCKS.

ff *L'istesso tempo.* *dim.* *p*

"All glo - ry be to God on high, . . . And on the

ff *dim.* *p*

"All glo - ry be to God on high, . . . And on the

ff *dim.* *p*

L'istesso tempo. $\text{♩} = 56.$ *dim.*

dim. *f* *ff*

earth be peace; Good will hence-forth from Heav'n to men Be - gin and

dim. *f* *ff*

earth be peace; Good will hence-forth from Heav'n to men Be - gin and

dim. *f* *ff*

nev - er cease." *p* *cres.* *dim.* *p*

men. . . *dim.* *p*

nev - er cease." *p* *cres.* *dim.* *p*

men. . . *dim.* *p*

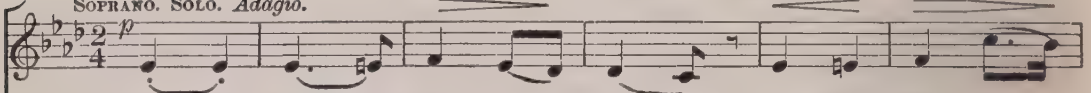
p *cres.* *dim.* *p*

THE VESPER HYMN.

A FOUR PART-SONG FOR SOLI AND CHORUS.

The Music composed by L. VAN BEETHOVEN.

SOPRANO. SOLO. *Adagio.*



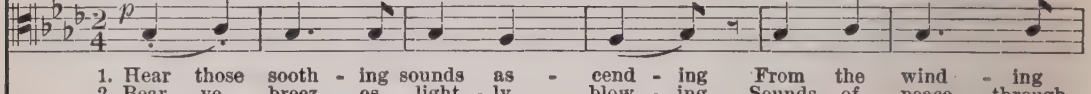
1. Hear those sooth - ing sounds as - cend - ing From the wind - ing
2. Bear, ye breez - es light - ly blow - ing, Sounds of peace through

ALTO. SOLO.



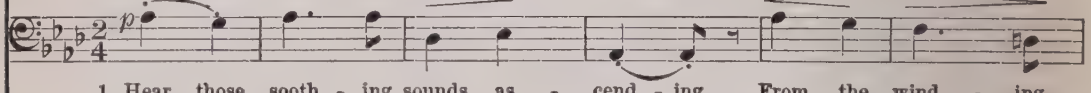
1. Hear those sooth - ing sounds as - cend - ing From the wind - ing
2. Bear, ye breez - es light - ly blow - ing, Sounds of peace through

TENOR. SOLO.



1. Hear those sooth - ing sounds as - cend - ing From the wind - ing
2. Bear, ye breez - es light - ly blow - ing, Sounds of peace through

BASS. SOLO.

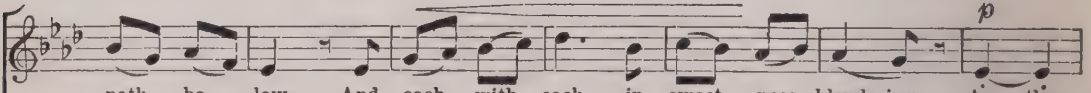


1. Hear those sooth - ing sounds as - cend - ing From the wind - ing
2. Bear, ye breez - es light - ly blow - ing, Sounds of peace through

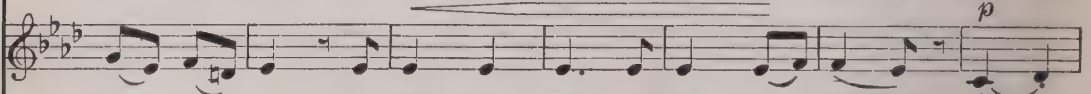
Adagio. ♩ = 120.



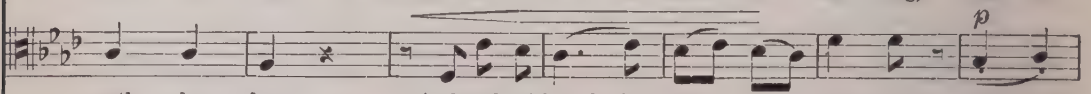
PIANO. SOLI. *p*



path be - low, And each with each in sweet - ness blend - ing, As the
all the land; Be thoughts of love on them be - stow - ing, Who in



path be - low, And each with each in sweet - ness blend - ing, As the
all the land; Be thoughts of love on them be - stow - ing, Who in



path be - low, And each with each in sweet - ness blend - ing, As the
all the land; Be thoughts of love on them be - stow - ing, Who in



path be - low, And each with each in sweet - ness blend - ing, As the
all the land; Be thoughts of love on them be - stow - ing, Who in



breez - es light - ly blow, as the breez - es light - ly blow. }
rapt at - ten - tion stand, who in rapt at - ten - tion stand. }

breez - es light - ly blow, as the breez - es light - ly blow. }
rapt at - ten - tion stand, who in rapt at - ten - tion stand. }

breez - es light - ly blow, as the breez - es light - ly blow. }
rapt at - ten - tion stand, who in rapt at - ten - tion stand. }

breez - es light - ly blow, as the breez - es light - ly blow. }
rapt at - ten - tion stand, who in rapt at - ten - tion stand. }

p CHORUS.
Ju - bi - la - te, Ju - bi - la - te, A - - -

p CHORUS.
Ju - bi - la - te, Ju - bi - la - te, A - - -

p CHORUS.
Ju - bi - la - te, Ju - bi - la - te, A - - -

p CHORUS.
Ju - bi - la - te, Ju - bi - la - te, A - - -

p CHORUS.
Ju - bi - la - te, Ju - bi - la - te, A - - -

THE VESPER HYMN.

Solo. p *fz*

men. { See, the ves - per choir is
May each heart new rest be

Solo. p

men. { See, the ves - per choir is
May each heart new rest be

Solo. p

men. { See, the ves - per choir is
May each heart new rest be

Solo. p

men. { See, the ves - per choir is
May each heart new rest be

Soli. p

ppp *smorz.* *pp*

wend - ing To the church, and chant - ing low, the ves - per
know - ing, Sent by heaven's di - vine com - mand, sent by

ppp *pp*

wend - ing To the church, and chant - ing low, the ves - per
know - ing, Sent by heaven's di - vine com - mand, sent by

ppp *pp*

wend - ing To the church, and chant - ing low, the ves - per
know - ing, Sent by heaven's di - vine com - mand, sent, sent by

ppp *pp*

THE VESPER HYMN.

rit. *a tempo.*

choir is chant-ing low; Hark, hark! Ju - bi - la - te,
 heaven's di - vine com-mand. Hark, hark! CHORUS.

choir is chant-ing low; Hark, hark! Ju - bi - la - te,
 heaven's di - vine com-mand. Hark, hark! CHORUS.

choir is chant-ing low; Hark, hark! Ju - bi - la - te,
 heaven's di - vine com-mand. Hark, hark! CHORUS.

choir is chant - ing low; Hark, hark! Ju - bi - la - te,
 heaven's di - vine com - mand. Hark, hark! CHORUS.

rit. *a tempo.*

CHORUS.

Ju - bi - la - te, A - - - - - men.

Ju - bi - la - te, A - - - - - men.

Ju - bi - la - te, A - - - - - men.

Ju - bi - la - te, A - - - - - men.

GRANT US THY PEACE.

(DA NOBIS PACEM.)

MOTETT FOR FOUR VOICES WITH ORCHESTRAL ACCOMPANIMENTS.

F. MENDELSSOHN BARTHOLDY.

Andante. 1st Cello.

PIANO. ♩ = 76.

p *2nd Ce.lo.*
Basn. & D. Bass.

cres.

dim. *p* *dim.*

CHORUS.

p dolce. Bass.

Grant us Thy peace, Al - migh - ty Lord, Thou Source of
 Da no - bis pa - cem Do - mi - ne, Da no - bis

p *sf*

ev - ry bless - - - ing! Fee - ble and frail,
 per - du - ra - - - re non e - nim est,

cres.

GRANT US THY PEACE.

trust we Thy word, All things in Thee pos - sess - -
qui ta - li - de, pro no - bis pos - set sta - -

dim. *p*

- ing. In Thee is our hope and
- re. Quam tu nos - tra spes et

cres. *p*

p *cres.* *sf* *p*

safe - - - ty.
sa - - - lus.

dim. *p*

p CHORUS. ALTO. *dolce.*
Grant us Thy peace, Al - migh - ty Lord, Thou Source of
Da no - bis pa - cem Do - mi - ne, Da no - - bis
BASS.
O grant us . . Thy peace, Al -
Da no - - - bis . . pa - - - cem, O

Fl. & Cl.
pp *sf*

GRANT US THY PEACE.

ev - ry - bless - ing! Fee - ble and frail,
 per - du - ra - re, non e - nim est,

migh - ty Lord! Fee - ble and frail, fee - ble and
 Do - mi - ne, non e - nim est, non e - nim

trust we Thy word, All things in Thee pos - sess
 qui va - li - de, pro no - bis pos - set sta -

frail, trust we Thy word, All things in
 est, qui va - li - de, pro no - bis -

- ing, In Thee is our hope and
 re, Quam tu nos - tra spes et

Thee pos - sess - ing, In Thee is our
 pos set sta re, Quam tu nos - tra spes,

safe - ty. dim.
 sa - ty. lus.

and safe - ty. lus.
 et sa - ty. lus.

musical markings: cresc. (cres.), dim. (dim.), p (piano), sf (sforzando)

GRANT US THY PEACE.

CHORUS.
mf SOPRANO.

Grant us Thy peace, Al - migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da

mf TENOR.

Grant us Thy peace, Al migh - ty Lord! Thou
Da no - bis pa - cem Do - mi - ne, Da
BASS.

mf

mf Tutti.

Str. &
Wind.

dim. p

cres.

Source of ev - 'ry bless - ing,
no - bis per - du - ra - re

Fee - ble and frail,
non e - nim est,

dim. p

cres.

Source of ev - 'ry bless - ing,
no - bis per - du - ra - re

Fee - ble and frail,
non e - nim est,

dim. p

cres.

dim. p

cres.

trust we Thy word, All things in Thee pos - sess - - ing.
 qui va - li - de pro no - bis pos - set sta - - re.

trust we Thy word, All things in Thee pos - sess - - ing, all pos -
 qui va - li - de pro no - bis pos - set sta - - re, pos - set

In Thee is
 Tu nos - tra
 In Thee . . is hope, is
 Tu nos - tra, nos - tra

cres.

sess - ing. In Thee is hope, is hope, is
 sta - re. Tu nos - tra spes, tu nos - tra
 In Thee is our hope, in Thee is
 Quam tu nos - tra spes, tu nos - tra

p cres.

dim. p cres. sf cres. sf

dim. *p* *dim.*

hope and safe - - - ty, in Thee is hope and safe - -
 spes et sa - - - lus, tu nos - tra spes et sa - -

dim. *p* *dim.*

hope and safe - - - ty, in Thee - - - - - is hope and
 spes et sa - - - lus, tu nos - - - - - tra spes et

cres.

dim. *p*

dim. *p* *p celli.*

Ped. * *Ped.* *

- ty.
- lus.

safe - - - ty.
sa - - - lus.

pp

O LAMB OF GOD.

ANTHEM FOR FERIAL SEASONS.

Composed by GEO. ERNEST LAKE.

ORGAN. $\text{♩} = 72$.

Lento.

Sw. Voiz celeste. *ppp*

Man.

cres. add Stop Diap.

p TENOR SOLO.

O Lamb of God, O

add Open Diap.

mf

dim.

ppp

p

Ped.

Lamb . . of God, that tak - est a - way the sins of the world, have

mer - cy up - on us, have mer - cy up - on us, O Lamb of God, O

Lamb of God, that tak - est a - way the sins of the world, the

cres.

cres.

O LAMB OF GOD.

rit. , *cres.* , *pp* *a tempo.* *rit.*

sins, the sins of the world, O Lamb of God,

rit. *cres.* *pp* *a tempo.* *rit.*

a tempo. *p* , *rall.*

O Lamb of God, have mer - cy, have mer - cy up - on us.

a tempo. *p* *rall.*

Tempo 1mo.
mp FULL SOPRANO.

O Lamb of God, O Lamb . . . of God, that

mp ALTO.

mp TENOR.

O Lamb of God, O Lamb of God, of God, that tak - est a -

mp BASS.

Tempo 1mo.
mp

tak - est a-way the sins of the world, that tak - est a - way the sins,

way . . . the sins of the world, that tak - est a - way the sins, the

pp *rit.*
sins, the sins of the world, have mer - cy up - on us, have mer - cy up - on

pp *rit.*
sins of the world, have mer - cy up - on us, have mer - cy up - on

pp *rit.*
us, O Lamb of God, O Lamb of God, that tak - est a -

p *cres.*
us, O Lamb of God, O Lamb of God, that tak - est a -

p *cres.*
way . . the sins of the world, grant us Thy peace, O grant us Thy

p *cres.*
way the sins of the world, grant us Thy peace, O grant us Thy

molto cres., *f* *p* *p*

peace, O Lamb of God, grant us Thy

molto cres., *f* *p* *p*

peace, O Lamb of God, grant us Thy

molto cres., *f* *p* *p*

peace, O Lamb of God, grant us Thy

molto cres., *f* *pp Sw. rall.* *p*

pp *f* *rall.* *pp*

peace, O Lamb of God, . . have mer - cy up - on us, O grant us Thy

pp *f* *rall.* *pp*

mp *f* *rall.* *pp*

peace, Grant us Thy peace, O Lamb of God, . . have mer - cy up - on us, O grant us Thy

pp *f* *rall.* *pp*

Sw. Diap. *Gt.*

pp *Gt. stopped Diap.* *f* *rall.* *pp Sw.*

mp *pp*

molto., *pp*

peace, O Lamb of God, O Lamb of God.

molto., *pp*

peace, O Lamb of God, O Lamb of God.

molto., *pp*

peace, O Lamb of God, O Lamb of God.

Slowly.

molto. *Voices only ad lib.* *Org. pp* *pp*

Man. *Ped.*

BLEST ARE THE DEPARTED WHO IN THE LORD ARE SLEEPING.

Quartett and Chorus from SPOHR's Oratorio, "The Last Judgment."

SOLI.

Blest are the de - part - ed who in the Lord are sleep - ing, from

SOLI. *p*

Blest are the de - part - ed who in the Lord are sleep - ing, from

p = 80.

p

p

hence - forth, from hence - forth, from hence-forth for e - ver-more: They

hence - forth, from hence - forth, from hence-forth for e - ver - more:

rest from their la - bors, they rest, they rest from their la - bors, they rest from their la - bors, they rest

They rest from their la - bors, they rest

They rest from their la - bors, they rest from their la - bors, they rest from their la - bors, they rest

They rest, they rest

from their

la - bors, they

BLEST ARE THE DEPARTED WHO IN THE LORD ARE SLEEPING.

rest from their la - and . . . their works fol - - - low them.
bors, and their works fol - - - low them.

rest from their la - bors, and their works fol - - - low them.

CHORUS.

CHORUS.

pp Blest are the de - part - ed who in the Lord are sleep - ing, from

pp Blest are the de - part - ed who in the Lord are sleep - ing, from

pp

This musical score is for a hymn titled "BLEST ARE THE DEPARTED WHO IN THE LORD ARE SLEEPING." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems, each containing four staves. The lyrics are: "Blest are the de- parted, from hence - forth, from hence - forth for e - ver - more." The music features various dynamics including *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo). The piano part includes arpeggiated chords and flowing sixteenth-note passages. The vocal parts have long, sustained notes for the words "de-" and "more," and more rhythmic patterns for the other words.

Blest are the de -

Blest are the de -

hence - forth, from hence - forth, from hence - forth for e - ver - more.

hence - forth, from hence - forth, from hence - forth for e - ver - more.

part - ed, from hence - forth for e - ver - more:

part - ed, from hence - forth for e - ver - more:

from hence - forth for e - ver - more, from

from hence - forth for e - ver - more, from

p
from hence - forth for e - ver - more.

p
from hence - forth for e - ver - more.

p hence - forth for - e - ver - more; *mf* from hence - forth for e - ver -

hence - forth for e - ver - more, *mf* from hence - forth for e - ver -

mf

f

p
for e - ver - more.

for e - ver - more.

p
more, *dim.* for e - ver, e - ver - more.

p
more, *dim.* for e - ver, e - ver - more.

pp

I WILL SING OF THY POWER.

FULL ANTHEM IN FOUR PARTS, WITH TENOR SOLO.

ARTHUR SULLIVAN.

Psaln lix, vv. 16, 9, 17,

SOPRANO. *Allegro moderato.*

ALTO.

TENOR.

BASS.

Allegro moderato. ♩ = 108.

Gl. Diap. & Full Swell.

Ped.

f I will sing of Thy pow'r, O God, I will sing of Thy

f I will sing of Thy pow'r, O God, I will sing of Thy

pow'r, O God, and will praise Thy mer - cy be - times
mer - - - cy be -

pow'r, O God, and will praise Thy mer - cy be - times in the morn -
and will praise Thy

I WILL SING OF THY POWER.

in the morn - ing, in the morn - ing,
times in the morn - ing, in the morn - ing,
mer - cy be - times . . in and will praise Thy mer - cy, ing, I will

I will sing, will sing of Thy pow'r, O God, and will
sing of Thy pow'r,

praise Thy mer and will praise, will praise Thy mer - cy be - times in in the
and will praise, will praise Thy mer - cy and will praise, will praise Thy the
be - times in Thy the

I WILL SING OF THY POWER.

morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -

Name, ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -

This system contains the first two systems of the musical score. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -". The second system continues the melody with the lyrics: "Name, ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -". Below the vocal staves is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature. The piano part consists of chords and single notes, providing harmonic support for the vocal lines.

times in the morn - ing, will praise Thy mer - cy be-times in the morn - ing,

times in the morn - ing, will praise Thy mer - cy be-times in the morn - ing,

This system contains the third and fourth systems of the musical score. The vocal melody continues with the lyrics: "times in the morn - ing, will praise Thy mer - cy be-times in the morn - ing,". The piano accompaniment continues with chords and single notes, maintaining the harmonic structure. The system concludes with a double bar line and repeat signs.

ff
I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,

ff
I will sing, will sing of Thy pow'r, O God,

ff *Gl.*

This system contains the fifth and sixth systems of the musical score. The vocal melody begins with a forte (*ff*) dynamic and the lyrics: "I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,". The piano accompaniment continues with chords and single notes. The system concludes with a double bar line and repeat signs. The final system of this block features a grandioso (*Gl.*) section with a forte (*ff*) dynamic, marked by a double bar line and repeat signs.

I WILL SING OF THY POWER.

f

I will sing of Thy pow'r, and will praise Thy

f

I will sing of Thy pow'r, and will praise Thy

mer - cy be - times . . . in the morn - ing.

mer - cy be - times . . . in the morn - ing.

Andante. TENOR SOLO.

For Thou hast been my de - fence and re - fuge in the day of my

Andante. $\text{♩} = 76$.

Ch. Org. *p*

Manuals only.

trou - ble, my de - fence . . . and re - fuge, my de - fence and re - fuge in the

I WILL SING OF THY POWER.

cres. *f*

day of my trou - ble. My strength will I as - cribe un - to Thee, for

Sv. Org. cres. *f*

dim.

Thou art the God of my re - fuge, for Thou art the God of my re - fuge, Thou art the

p *cres.*

Ped.

p

God of my re - fuge. For Thou hast been my de - fence and re - fuge

dim. *p*

Ped.

cres. *dim.*

in the day of my trou - ble, in the day of my trou -

cres. *dim.*

ble, Thou hast been my re - fuge in my trou - ble.

Choir 8 & 4 ft.

Sv. *Sv.*

CHORUS. SOPRANO.

f Vivace.

Un - to Thee, O my strength, will I sing, . . .

ALTO.

TENOR.

Un - to Thee, O my strength, will I sing, . . .

BASS.

Vivace. ♩ = 120.*Gt. f**Ped.**f* Un-to Thee, O my strength, will I sing, un - to Thee, O my*f* Un-to Thee, O my strength, will I sing, un - to Thee, O my

strength, un-to Thee, O my strength, will I sing.

un-to Thee, O my

strength, un-to Thee, O my strength, will I sing, un-to Thee, O my strength will I sing.

I WILL SING OF THY POWER.

strength, will I sing, un-to Thee, O my strength, will I ... sing,

un - to Thee, O my strength, will I sing,

un - to Thee, O my

will . . . I sing, un - to Thee will I sing, un - to Thee will I sing,

un - to Thee, O my strength, un - to Thee will I sing, un - to Thee will I sing,

strength, will I sing,

un - to Thee, O my strength, will I sing, un - to Thee will I sing, for Thou, O God, Thou, O

un - to Thee, O my strength, will I sing, un - to Thee will I sing, for Thou, O God, Thou, O

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

ff

This system contains the first vocal and piano entries. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics 'God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my'. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand, marked with a forte-fortissimo (*ff*) dynamic.

re - fuge and mer-ci-ful God, For Thou, O God, art my

re - fuge and mer-ci-ful God, For Thou, O God, art my

ff

The second system continues the vocal and piano parts. The vocal lines repeat the phrase 're - fuge and mer-ci-ful God, For Thou, O God, art my'. The piano accompaniment continues with a similar texture, marked with a forte-fortissimo (*ff*) dynamic.

re - fuge ... and my mer-ci-ful God. A - men.

re - fuge ... and my mer-ci-ful God. A - men.

rall.

The third system concludes the piece. The vocal parts end with 're - fuge ... and my mer-ci-ful God. A - men.' The piano accompaniment features a final flourish in the right hand, marked with a *rall.* (rallentando) dynamic, before concluding with a final chord.

BRIDAL CHORUS.

FROM "THE ROSE MAIDEN."

Words by R. E. FRANCILLON.

Music by F. H. COWEN.

SOPRANO.

p

ALTO.

p

TENOR.

p

BASS.

p

'Tis thy wed - ding morn - ing, Shi - ning in the

'Tis thy wed - ding morn - ing, Shi - ning in the

'Tis thy wed - ding morn - ing, Shi - ning in the

'Tis thy wed - ding morn - ing, Shi - ning in the

PIANO. *fp*

skies, . . Bri - dal bells are ring - ing, Bri - dal songs a - rise, . .

skies, . . Bri - dal bells are ring - ing, Bri - dal songs a - rise, . .

skies, . . Bri - dal bells are ring - ing, Bri - dal songs a - rise, . .

skies, . . Bri - dal bells are ring - ing, Bri - dal songs a - rise, . .

BRIDAL CHORUS.

Bri - dal songs a - rise, Op' - ning the por - tals
 Bri - dal songs a - rise, Op' - ning the por - - tals
 Bri - dal songs a - rise,
 Bri - dal songs a - rise,
 of thy par - a-dise, op' - ning the por - tals of thy par - a -
 of thy par - a-dise, op' - ning the por - tals of thy par - a -
 Op' - ning the por - tals of thy par - a-dise, of thy par - a -
 Op' - ning the por - tals of thy par - a-dise, of thy par - a -
 - dise, op' - ning the por - tals of thy par - a-dise,
 - dise, op' - ning the por - tals of thy par - a-dise,
 - dise,
 - dise,
 op' - ning the por - tals
 op' - ning the por - tals

The musical score is written for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a prominent melody in the right hand, often marked with a piano (*p*) or forte (*f*) dynamic, and a more rhythmic accompaniment in the left hand. The vocal parts enter in a staggered fashion, creating a harmonious and celebratory atmosphere.

BRIDAL CHORUS.

op' - ning the por - tals of thy par - a - dise.

op' - ning the por - - tals of thy par - a - dise.

of thy par - a - dise, of thy par - a - dise.

of thy par - a - dise, of thy par - a - dise.

dim.

C p

'Tis thy wed - ding morn - ing, Shi - ning in the

'Tis thy wed - ding morn - ing, Shi - ning in the

pp

skies, . . Bri - dal bells are ring - ing, Bri - dal songs a - rise,

skies, . . Bri - dal bells are ring - ing, Bri - dal songs a - rise,

mf

A - rise,

A - rise,

f

'Tis thy wed - - ding morn - - ing, . . . Bri-dal bells are
 'Tis thy wed - - ding morn - - ing, Shi - ning in the skies, . . . Bri-dal bells are
 'Tis thy wed - ding morn - ing, Shi - ning in the skies, . . . Bri-dal bells are
 ring - ing, Bri - dal songs a - rise, *ff* Op' - ning the por - tals of thy
 ring - ing, Bri - dal songs a - rise, *ff* Op' - ning the por - tals of thy
 ring - ing, Bri - dal songs a - rise, *ff* Op' - ning the por - tals of thy
 ring - ing, Bri - dal songs a - rise, *ff* Op' - ning the por - tals of thy
 par - a - dise, op' - ning the por - tals, the por - tals
 par - a - dise, op' - ning the por - tals, the por - tals
 par - a - dise, op' - ning the por - tals, the por - tals
 par - a - dise, op' - ning the por - tals, the por - tals
 trem. *ff*
 trem.

BRIDAL CHORUS.

of thy par - a - - - - - dise.

of thy par - a - - - - - dise.

of thy par - a - - - - - dise.

of thy par - a - - - - - dise.

'Tis the last fair morn - - - - - ing for thy

'Tis the last fair morn - - - - - ing for

'Tis the last fair morn - - - - - ing for

'Tis the last fair morn - - - - - ing for

maid - en, maid - en eyes, 'tis thy mar - riage

thy maid - en eyes, 'tis thy mar - riage

thy maid - en eyes, 'tis thy mar - riage

thy maid - en eyes, 'tis thy mar - riage

BRIDAL CHORUS.

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "morn - - - ing, rise, sweet maid, sweet maid, a -". The piano part features a melody with triplets and chords.

Second system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "rise! rise, sweet maid, . . a - rise, a - rise, . . . rise! a - rise, . . . rise, sweet". Dynamic markings include *mf* and *p*. The piano part continues with chords and some melodic lines.

Third system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "rise, sweet maid, . . a - rise, a - maid, . . a - rise, a - rise, . . a - rise, a - rise, a -". Dynamic markings include *mf* and *espress.*. The piano part features a melody with triplets and chords.

BRIDAL CHORUS.

- rise, . . . 'tis thy mar - riage morn,
 'tis thy mar - riage morn,
 'tis thy mar - riage morn - - ing,
 'tis thy mar - riage morn - - ing,

p rise, . . . a - - rise, . . .
p rise, . . . a - - rise, . . .
p rise, . . . a - - rise, . . .
p rise, . . . a - - rise, . . .

pp a - rise, a - rise, a - rise,
pp a - rise, a - rise, a - rise,
pp a - rise, a - rise, a - rise, a - rise,

pp

E *p*

'tis the last fair morn - - - ing

'tis the last fair morn - - - ing

for thy maid - en, maid - - en eyes, 'tis thy

for thy maid - en eyes, 'tis thy

mar - riage morn - - - ing, rise, sweet maid, sweet

mar - riage morn - - - ing, rise, sweet

maid, a - - rise,

maid, a - - rise,

maid, a - - rise,

maid, a - - rise,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "maid, a - - rise," on a long note. The piano accompaniment features a flowing triplet melody in the right hand and a steady bass line in the left hand.

F *p*

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

The second system begins with a piano fortissimo (**F**) and piano (*p*) dynamic marking. The vocal parts sing the lyrics "'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .". The piano accompaniment continues with a triplet melody in the right hand and a steady bass line in the left hand.

Bri - dal bells are ring - ing, Bri - dal songs a - rise, . . . bri - dal songs a -

Bri - dal bells are ring - ing, Bri - dal songs a - rise, bri - dal songs a -

Bri - dal bells are ring - ing, Bri - dal songs a - rise, bri - dal songs a -

Bri - dal bells are ring - ing, Bri - dal songs a - rise, bri - dal songs a -

The third system continues the vocal melody with the lyrics "Bri - dal bells are ring - ing, Bri - dal songs a - rise, . . . bri - dal songs a -". The piano accompaniment features a triplet melody in the right hand and a steady bass line in the left hand.

rise, 'Tis the last fair morn - ing for thy maid-en eyes,
 - rise, 'Tis the last fair morn - ing for thy maid-en eyes,
 - rise, Rise, a - rise,
 - rise, Rise, a - rise,

'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair

morn - ing for thy maid - en eyes, 'tis thy mar-riage morn - ing, rise, sweet
 morn - ing for thy maid - en eyes, 'tis thy mar-riage morn - ing, rise, sweet

8va. trem. 8va. trem.

BRIDAL CHORUS.

piu vivace.

maid, sweet maid, a - rise, a - - - - rise,

maid, sweet maid, a - rise, a - - - - rise,

maid, sweet maid, a - rise, a - - - - rise,

maid, sweet maid, a - rise, a - - - - rise,

f Rise, a - rise, rise, a - rise, sweet maid, a - rise,

f Rise, a - rise, rise, a - rise, sweet maid, a - rise,

f Rise, a - rise, rise, a - rise, sweet maid, a - rise,

Rise, a - rise, rise, a - rise, sweet maid, a - rise,

a - - - - rise, *f* Rise, a - rise, rise, a -

a - - - - rise, *f* Rise, a - rise, rise, a -

a - - - - rise, *f* Rise, a - rise, rise, a -

a - - - - rise, *f* Rise, a - rise, rise, a -

sempre f Rise, a - rise, rise, a -

BRIDAL CHORUS.

rise, sweet maid, a - rise, a - - rise, sweet

rise, sweet maid, a - rise, a - - rise, sweet

rise, sweet maid, a - rise, a - - rise, sweet

rise, sweet maid, a - rise, a - - rise, sweet

maid, a - rise, a - - rise!

maid, a - rise, a - - rise!

maid, a - rise, a - - rise!

maid, a - rise, a - - rise!

8va.

EVENTIDE.

A FOUR-PART SONG

TRANSLATED FROM THE GERMAN OF HOFFMANN VON FALLERSLEBEN

BY THE REV. J. TROUTBECK.

FRANZ ABT.

SOPRANO.

Andantino.

legato.

1. The sun is down, the ev' - ning come, The wea - ry toil - ers all at

ALTO. *mf*

1. The sun is down, the ev' - ning come, The wea - ry toil - ers all at

TENOR. *mf*

1. The sun is down, the ev' - ning come, The wea - ry toil - ers all at

BASS. *mf*

1. The sun is down, the ev' - ning come, The wea - ry toil - ers all at

Andantino. ♩ = 69.

PIANO. *mf* *legato.*

ten.

p

home: And grate - ful calm - ness, peace, and rest, Suc - ceed to day's dis - tract - ing

ten.

p

home; And grate - ful calm - ness, peace, and rest, Suc - ceed to day's dis - tract - ing

ten.

p

home: And grate - ful calm - ness, peace, and rest, Suc - ceed to day's dis - tract - ing

ten.

p

home; And grate - ful calm - ness, peace, and rest, Suc - ceed to day's dis - tract - ing

ten.

p

haste. *p* The birds' ac - cus - tom'd

haste. *p* The birds' ac - cus - tom'd

haste. *mf* The birds' ac - cus - tom'd

haste. *mf* The woods are hush'd, and hush'd the vale, *p* The birds' ac - cus - tom'd

mf *p*

poco rit. *pp* *a tempo.*

voi - ces fail; *pp* The ve - ry flow'rs are fall'n a - sleep, To wake no

voi - ces fail; *pp* The ve - ry flow'rs are fall'n a - sleep, To wake no *p*

voi - ces fail; *pp* The ve - ry flow'rs are fall'n a - sleep, To *p*

voi - ces fail; *pp* The ve - ry flow'rs are fall'n a - sleep, To

a tempo.

poco rit. *pp*

p *p sostenuto.*

more till day shall peep, *p* The ve - ry flow'rs are fall'n a -

more till day shall peep, *p* The ve - ry flow'rs are fall'n a -

wake no more till day shall peep, *p* The ve - ry flow'rs are fall'n a -

wake no more till day shall peep, *p* The ve - ry flow'rs are fall'n a -

p *p sostenuto.*

EVENTIDE.

dim. *pp*

sleep, . . . To wake no more till day shall peep.

dim. *pp*

sleep, . . . To wake no more till day shall peep.

dim. *pp*

sleep, . . . To wake no more till day shall peep.

dim. *pp*

sleep, . . . To wake no more till day shall peep.

mf *legato.*

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

mf

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

mf

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

mf

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

ten. *p*

- new; A - mid the flow'rs light breez - es play, And steal their rich - est scents a -

ten. *p*

- new; A - mid the flow'rs light breez - es play, And steal their rich - est scents a -

ten. *p*

- new; A - mid the flow'rs light breez - es play, And steal their rich - est scents a -

ten. *p*

- new; A - mid the flow'rs light breez - es play, And steal their rich - est scents a -

way; *p* Be - holds the si - lent

way; *p* Be - holds the si - lent

way; *p* Be - holds the si - lent

way; *mf* With glist - 'ning eye, the ev - 'ning star *p* Be - holds the si - lent

poco rit. pp a tempo. world a - far; And bids thee watch no lon - ger keep; *p* Be still, be still, do thou, too,

pp world a - far; And bids thee watch no lon - ger keep; *p* Be still, be still, do thou, too,

pp world a - far; And bids thee watch no lon - ger keep; . . . *p* Be still, be still, do thou, too,

pp world a - far; And bids thee watch no lon - ger keep; . . . *p* Be still, be still, do thou, too,

a tempo.

poco rit. pp

p sostenuto. sleep, And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep. *dim. pp*

p sleep, And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep. *dim. pp*

p sleep, And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep. *dim. pp*

p sleep, And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep. *dim. pp*

p sostenuto. sleep, And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep. *dim. pp*

O THOU WORLD SO FAIR.

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF H. FRANCKE

BY THE REV. J. TROUTBECK.

Allegro marcato.
SOPRANO.

FRANZ ABT.

1. What glad morn - ing - song in the wood do I hear? O

ALTO.

1. What glad morn - ing - song in the wood do I hear? O

TENOR.

1. What glad morn - ing - song in the wood do I hear? O

BASS.

1. What glad morn - ing - song in the wood do I hear? O

Allegro marcato. ♩ = 116.

PIANO. *f*

bir - die, dear bir - die, I pray thee come near! My *mf*

bir - die, dear bir - die, I pray thee come near! My *mf*

bir - die, dear bir - die, I pray thee come near! My *mf*

bir - die, dear bir - die, I pray thee come near! My *mf*

O THOU WORLD SO FAIR.

song is as fresh and as joy - ful as thine, O bir - die, then come thou, and

song is as fresh and as joy - ful as thine, O bir - die, then come thou, and

song is as fresh and as joy - ful as thine, O bir - die, then come thou, and

heark - en to mine! O thou world so fair, O thou world so gay! O thou

heark - en to mine! O thou world so fair, O thou world so gay! O thou

heark - en to mine! O thou world so fair, O thou world so gay! O thou

beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

O THOU WORLD SO FAIR.

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

a tempo.

f

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

a tempo.

f

mf

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

mf

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

mf

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

mf

O THOU WORLD SO FAIR.

own dain - ty song, which was taught me by thee, . . O thou world so fair, . . O thou
 own dain - ty song, which was taught me by thee, . . O thou world so fair, . . O thou
 own dain - ty song, which was taught me by thee, . . O thou world so fair, . . O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May!
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May!
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

O THOU WORLD SO FAIR.

a tempo.

3. We sing and re-joice, both by day and by night, Not know - ing how long we may

3. We sing and re-joice, both by day and by night, Not know - ing how long we may

3. We sing and re-joice, both by day and by night, Not know - ing how long we may

a tempo.

keep our de-light. *mf* O bir - die, O bir - die, the hours haste a-way, O

keep our de-light. *mf* O bir - die, O bir - die, the hours haste a-way. O

keep our de-light. *mf* O bir - die, O bir - die, the hours haste a-way, O

sing thou, and love thou, while yet it is May, ... *cres. rit.* O thou world so fair, ... *f* O thou

sing thou, and love thou, while yet it is May, ... *cres. rit.* O thou world so fair, ... *f* O thou

sing thou, and love thou, while yet it is May, ... *cres. rit.* O thou world so fair, ... *f* O thou

world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The music is in 3/4 time and features triplet figures and slurs. The lyrics are repeated on each staff.

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of . . . May!

world so gay! O thou beau - ti - ful beau - ti - ful time of May!

The second system continues the musical score with four staves. The vocal parts and piano accompaniment follow the same structure as the first system. The lyrics are repeated, with the third staff ending with an ellipsis before 'May!'.

SLEEP, DARLING, SLEEP.

A FOUR-PART SONG.

Words by REV. H. C. SHUTTLEWORTH.

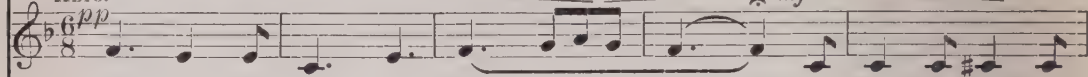
Composed by GEORGE C. MARTIN.

SOPRANO. *Andante ma con moto.*



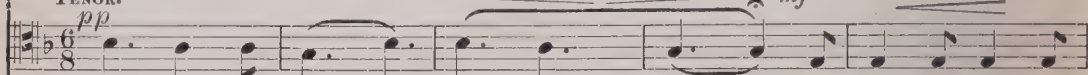
Sleep, dar - ling, sleep, . . . sleep, The day is worn to

ALTO.



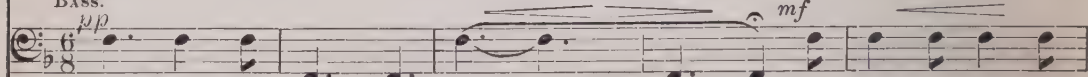
Sleep, dar - ling, sleep, . . . sleep, The day is worn to

TENOR.



Sleep, dar - ling, sleep, . . . sleep, The day is worn to

BASS.



Sleep, dar - ling, sleep, . . . sleep, The day is worn to

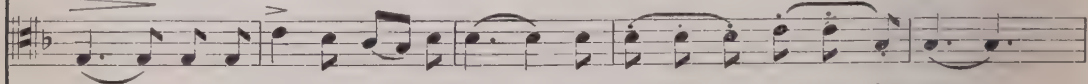
Andante ma con moto. ♩ = 69.



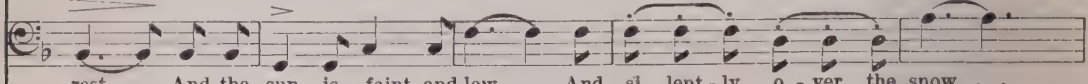
rest, . . . And the sun is faint and low, . . . And si - lent - ly o - ver the snow



rest, . . . And the sun is faint and low, . . . And si - lent - ly o - ver the snow



rest, . . . And the sun is faint and low, . . . And si - lent - ly o - ver the snow . .



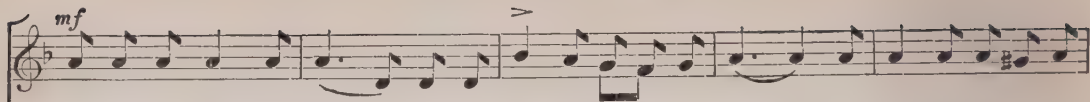
rest, . . . And the sun is faint and low, . . . And si - lent - ly o - ver the snow . .



SLEEP, DARLING, SLEEP.

The musical score is written for voice and piano. It consists of two systems of staves. The first system contains the first two systems of staves, and the second system contains the remaining four systems of staves. The music is in 3/4 time and G major. The vocal parts are in treble and alto clefs, and the piano accompaniment is in treble and bass clefs. The score includes various dynamic markings such as *p*, *pp*, *mf*, and *ppp*, as well as performance instructions like *rall.* and *cra - dle side.*

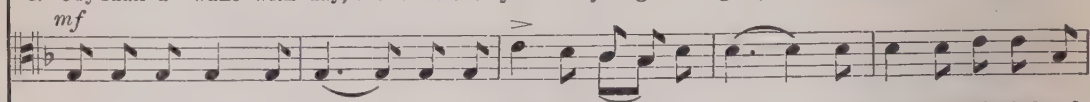
Night comes out of the west, . . . night comes out of the west, . . .
 Night comes out of the west, . . . night comes out of the west, comes out of the
 Night comes out of the west, . . . night comes out of the west, comes out of the
 Night comes out of the west, . . . night comes out of the west, . . .
 And the calm - eyed an - gels of e - - ven-tide Gath - er a - bout thy
 west, . . . And the calm - eyed an - gels of e - - ven-tide Gath - er a - bout thy
 west, . . . And the calm - eyed an - gels of e - - ven-tide Gath - er a - bout thy
 . . . And the calm - eyed an - gels of e - - ven-tide Gath - er a - bout thy
 cra - dle side. Sleep, dar - ling, sleep, . . . sleep.
 cra - dle side. Sleep, dar - ling, sleep, . . . sleep.
 cra - dle side. Sleep, dar - ling, sleep, . . . sleep.
 cra - dle side. Sleep, dar - ling, sleep, . . . sleep.



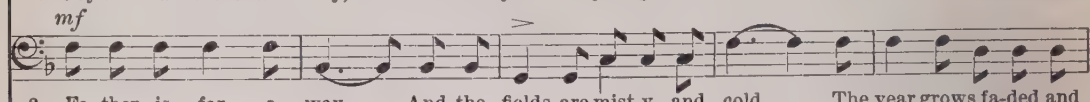
2. Fa-ther is far a-way, . . And the fields are mist-y and cold, . . The year grows fa-ded and
3. Joy shall a-wake with day, . . And the year be young a-gain, . . From hearts of sor-row-ing



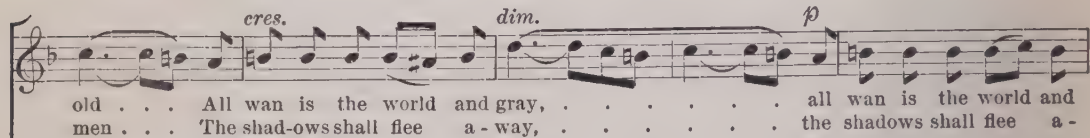
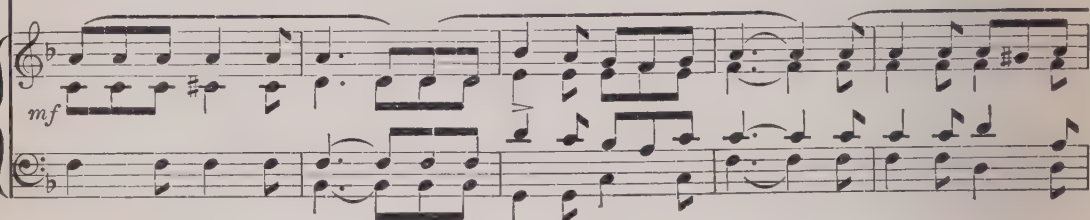
2. Fa-ther is far a-way, . . And the fields are mist-y and cold, . . The year grows fa-ded and
3. Joy shall a-wake with day, . . And the year be young a-gain, . . From hearts of sor-row-ing



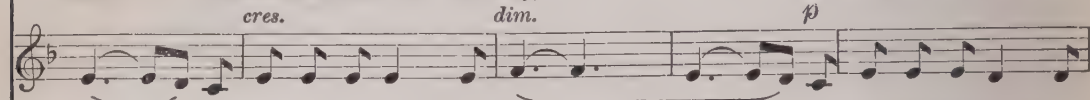
2. Fa-ther is far a-way, . . And the fields are mist-y and cold, . . The year grows fa-ded and
3. Joy shall a-wake with day, . . And the year be young a-gain, . . From hearts of sor-row-ing



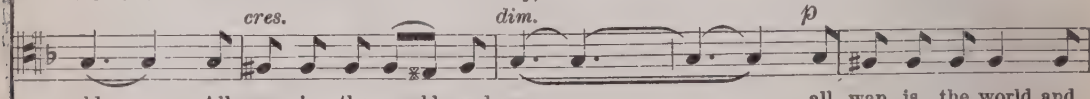
2. Fa-ther is far a-way, . . And the fields are mist-y and cold, . . The year grows fa-ded and
3. Joy shall a-wake with day, . . And the year be young a-gain, . . From hearts of sor-row-ing



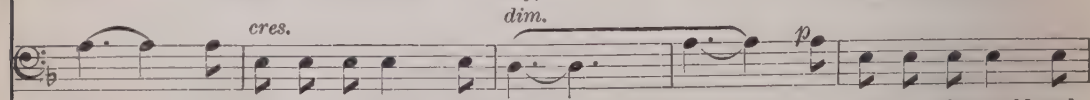
old . . . All wan is the world and gray, . . . all wan is the world and
men . . . The shad-ows shall flee a-way, . . . the shadows shall flee a-



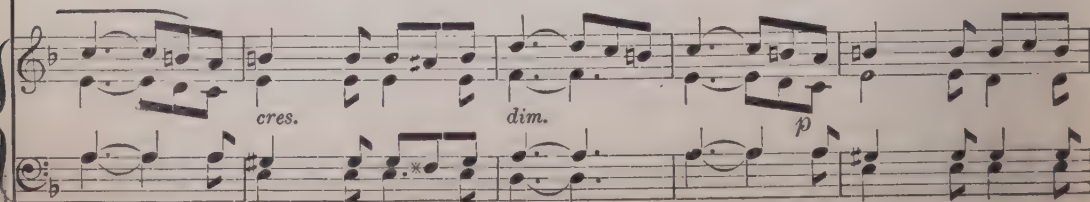
old . . . All wan is the world and gray, . . . all wan is the world and
men . . . The shad-ows shall flee a-way, . . . the shadows shall flee a-



old . . . All wan is the world and gray, . . . all wan is the world and
men . . . The shad-ows shall flee a-way, . . . the shadows shall flee a-



old . . . All wan is the world and gray, . . . all wan is the world and
men . . . The shad-ows shall flee a-way, . . . the shadows shall flee a-



SLEEP, DARLING, SLEEP.

mf

gray, But he comes in sleep-time to ba-by and me, When
- way, When the gold - haired an - gel of morn-ing shall come, And

pp *mf*

gray, all wan and gray, . . . But he comes in sleep-time to ba-by and me, When
- way, shall flee a-way, . . . When the gold - haired an - gel of morn-ing shall come, And

pp *mf*

gray, all wan and gray, . . . But he comes in sleep-time to ba-by and me, When
- way, shall flee a-way, . . . When the gold - haired an - gel of morn-ing shall come, And

mf

gray, But he comes in sleep-time to ba-by and me, When
- way, When the gold - haired an - gel of morn-ing shall come, And

cres. *pp* *ppp rall.*

veil-ed dream-an-gels set all hearts free; Sleep, dar-ling, sleep, . . . sleep.
o-ver the shin-ing hills bring him home; Sleep, dar-ling, sleep, . . . sleep.

cres. *pp* *ppp rall.*

veil-ed dream-an-gels set all hearts free; Sleep, dar-ling, sleep, . . . sleep.
o-ver the shin-ing hills bring him home; Sleep, dar-ling, sleep, . . . sleep.

cres. *pp* *ppp rall.*

veil-ed dream-an-gels set all hearts free; Sleep, dar-ling, sleep, . . . sleep.
o-ver the shin-ing hills bring him home; Sleep, dar-ling, sleep, . . . sleep.

cres. *pp* *ppp rall.*

veil-ed dream-an-gels set all hearts free; Sleep, dar-ling, sleep, . . . sleep.
o-ver the shin-ing hills bring him home; Sleep, dar-ling, sleep, . . . sleep.

THE SPRING'S FREE SUNSHINE FALLETH.

A FOUR-PART SONG.

SAMUEL REAY.

SOPRANO. *Allegretto.*

The Spring's free sun - shine fall - eth Like balm up - on the

ALTO.

TENOR.

like balm up -

The Spring's free sun - shine fall - eth Like balm up - on the

BASS.

Allegretto.

PIANO. *mf*

Repeat. p

heart, . . And care and fear, dull shad - ows! Are hast -'ning to de - part. . .

on the heart, And care and fear, dull shad - ows! Are hast -'ning to de - part. . .

heart, . . And care and fear, dull shad - ows! Are hast -'ning to de - part.

Repeat. p

Oh, sea - son of re - joic - ing, That fills my heart and brain . . With

Oh, sea - son of re - joic - ing, That fills my heart and brain . . With

THE SPRING'S FREE SUNSHINE FALLETH.

vi - sions such as nev - er Me-thought should come a - gain, me-thought should
 vi - sions such as nev - er Me-thought should come a - gain, should
 vi - sions such as nev - er Me-thought should come a - gain, should
 vi - sions such as nev - er Me-thought should come a - gain, should
 nev - er come a - gain, should come a - gain, me-thought should
 come a - gain, should nev - er come a - gain,
 come a - gain, should nev - er, nev - er come a - gain,
 nev - er, nev - er come a - gain,
 nev - er come a - gain, should nev - er come a - gain.
 nev - er come a - gain, should nev - er come a - gain.
 nev - er come a - gain, should nev - er come a - gain.
 nev - er come a - gain, should nev - er come a - gain.
 nev - er come a - gain, should nev - er come a - gain.

mf *dim.* *mf* *p* *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.*

THE SPRING'S FREE SUNSHINE FALLETH.

mf How lov - ing - ly the sun - shine Clings round the tufts of

mf How lov - ing - ly the sun - shine Clings round the tufts of

mf How lov - ing - ly the sun - shine Clings round the tufts, the

mf How lov - ing - ly the sun - shine Clings round the tufts of

mf

Repeat p
green; . . And all is fair and joy - ful As win - ter ne'er has been. . .

green; . . And all is fair and joy - ful As win - ter ne'er has been. . .

tufts of green; And all is fair and joy - ful As win - ter ne'er has been. . .

green; . . And all is fair and joy - ful As win - ter ne'er has been. *Repeat p*

p The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a *cres.*

p The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a *cres.*

p The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a *cres.*

p The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a *cres.*

p The but - ter - fly is wend - ing Its way from flow'r to flow'r, Like a *cres.*

THE SPRING'S FREE SUNSHINE FALLETH.

mf freed and hap - py spi - rit, Meet *dim.* em - blem of such hour, meet *mf* em - blem
mf freed and hap - py spi - rit, Meet *dim.* em - blem of such hour, *p* such
mf freed and hap - py spi - rit, Meet *dim.* em - blem of such hour, *p* such
mf freed and hap - py spi - rit, Meet *dim.* em - blem of such hour, *p* such
mf of such hap - py hour, *p* such hap - py hour, meet *mf* em - blem
hap - py hour, *cres.* such hap - py, hap - py hour,
hap - py hour, *p* such hap - py, hap - py, hap - py hour,
hap - py hour, *p* such hap - py hour,
mf of . . such hap - py hour, *cres.* such hap - py, hap - py hour. . .
mf of such hap - py hour, *cres.* such hap - py, hap - py hour. . .
mf of such hap - py hour, *cres.* such hap - py, hap - py hour. . .
mf of such hap - py hour, *cres.* such hap - py, hap - py hour. . .
cres.

THE SPRING'S FREE SUNSHINE FALLETH.

p The rose is ope - ning slow - ly, The li - lac's scent - ed

p The rose is ope - ning slow - ly, The li - lac's scent - ed

p The rose is ope - ning slow - ly, The li - lac's scent - ed,

p The rose is ope - ning slow - ly, The li - lac's scent - ed

p

Repeat p
cones . . Are mu - si - cal till night - fall With wild bees' drow - sy tones. . .

cones . . Are mu - si - cal till night - fall With wild bees' drow - sy tones. . .

scent-ed cones, Are mu - si - cal till night - fall With wild bees' drow - sy tones. . .

cones . . Are mu - si - cal till night - fall With wild bees' drow - sy tones. . .

Repeat p

p We smile to see the con - quest Of beau - ty o'er de - cay, . . With *cres.* *mf*

p We smile to see the con - quest Of beau - ty o'er de - cay, . . With *cres.* *mf*

p We smile to see the con - quest Of beau - ty o'er de - cay, . . With *cres.* *mf*

p We smile to see the con - quest Of beau - ty o'er de - cay, . . With *cres.* *mf*

p We smile to see the con - quest Of beau - ty o'er de - cay, . . With *cres.* *mf*

p We smile to see the con - quest Of beau - ty o'er de - cay, . . With *cres.* *mf*

THE SPRING'S FREE SUNSHINE FALLETH.

mer - ry lark up - soar - ing, We greet the dawn - ing day, we greet, we

mer - ry lark up - soar - ing, We greet the dawn - ing day, the

mer - ry lark up - soar - ing, We greet the dawn - ing day, the

mer - ry lark up - soar - ing, We greet the dawn - ing day, the

greet the dawn - ing day, the dawn - ing day, we greet the

dawn - ing day, we greet the dawn - ing day,

dawn - ing day, we greet, we greet the dawn - ing day,

dawn - ing day, the dawn - ing day,

greet the dawn - ing day, we greet the dawn - ing day.

greet the dawn - ing day, we greet the dawn - ing day.

greet the dawn - ing day, we greet the dawn - ing day.

greet the dawn - ing day, we greet the dawn - ing day.

greet the dawn - ing day, we greet the dawn - ing day.

mf *dim.* *p* *cres.* *f* *ritard.*

FAITHFUL AND TRUE WE LEAD YOU FORTH.

(The bridal chamber; to the right, an oriel casement, which is open. Music behind the Stage, at first heard quite in the distance, and gradually approaching nearer; at the middle of the strain doors at the back of the stage R. and L. are opened: the Ladies enter B.H. leading in Elsa, the King and Nobles leading in Lohengrin; Pages with lights go before them.)

On the Stage.—3 Flutes, 2 Oboes, 2 Cls. in B., 2 Bassoon, Horns in B flat & E flat, 2 Trumpets in B flat, Triangle & Harp.
In the Orchestra.—(Same score except Triangle Cymbals & Tambourine, with Harp added.)

Con moto moderato.

TREBLE.
& ALTO.

TENOR
(Sopr. lower).

BASS.

PIANO.

Con moto moderato.

p Fl. & Tpts. on the stage.

Wind, Hp. & Triangle.

Faith-ful and true we lead ye forth, where love tri-
Treu-lich ge-führt sie-het da-hin, wo euch der

Faith-ful and true we lead ye forth, where love tri-
Treu-lich ge-führt sie-het da-hin, wo euch der

Faith-ful and true we lead ye forth, where love shall
Treu-lich ge-führt sie-het da-hin, wo euch die

um-phant shall crown ye with joy! Star of re-nown, flow'r of the earth, blest be ye both far from
Se-gen der Lie-be be-wahr'! Sieg-rei-cher Muth, Min-ne-ge-winn, eint euch in Treu-e zum

um-phant shall crown ye with joy! Star of re-nown, flow'r of the earth, blest be ye both far from
Se-gen der Lie-be be-wahr'! Sieg-rei-cher Muth, Min-ne-ge-winn, eint euch in Treu-e zum

crowe ye with joy! Star of re-nown, flow'r of the earth, blest be ye both far from
Lie-be be-wahr'! Sieg-rei-cher Muth, Min-ne-ge-winn, eint euch in Treu-e zum

all life's an- noy.
se-lig-sten Paar.

Cham-pion vic-to-rious, go thou be-fore!
Strei-ter der Tu-gend, schrei-te vor-an!

Maid bright and glo-rious,
Zier-de der Ju-gend,

1st TENOR.

mf 1st & 2nd TENORS.

1st TENOR.

all life's an- noy.
se-lig-sten Paar.

Cham-pion vic-to-rious, go thou be-fore!
Strei-ter der Tu-gend, schrei-te vor-an!

Maid bright and glo-rious,
Zier-de der Ju-gend,

all life's an- noy.
se-lig-sten Paar.

go thou be-fore!
schrei-te vor-an!

ye have sor - sa - ken, seia nun ent - ron - nen,

go thou be - fore! Mirth's noi - sy re - vel ye've for - sa - ken, ten - der de - lights for
schrei - te vor - an! Rau - schen des Fe - ste seia ent - ron - nen, Won - ne des Her - zens

1st & 2nd TENORS.

go thou be - fore! Mirth's noi - sy re - vel ye have for - sa - ken, ten - der de - lights for
schrei - te vor - an! Rau - schen des Fe - ste seia nun ent - ron - nen, Won - ne des Her - zens

go thou be - fore! The re - - - vel ye've for - sa - ken, ten - der de - lights for
schrei - te vor - an! Dem Fe - - - ste seia ent - ron - nen, Won - ne des Her - zens

(Here the doors are opened.)

you now a - wa - ken! Fra - grant a - bode en - shrine ye in bliss, splendour and state in
sei euch ge - won - nen! Duf - ten - der Raum, zur Lie - be ge - schmückt, nehmt euch nun auf, dem

you now a - wa - ken! Fra - grant a - bode en - shrine ye in bliss, splendour and state in
sei euch ge - won - nen! Duf - ten - der Raum, zur Lie - be ge - schmückt, nehmt euch nun auf, dem

you now a - wa - ken! Fra - grant a bode en - shrine ye in bliss, splendour and state in
sei euch ge - won - nen! Duf - ten - der Raum, zur Lie - be ge - schmückt, nehmt euch nun auf, dem

joy ye dis - miss, Faith - ful and true, we lead ye forth, where love tri - umphant shall
Glan - ze ent - rückt. Treu - lich ge - führt sie - het nun ein, wo euch der Se - gen der

joy ye dis - miss, Faith - ful and true, we lead ye forth, where love tri - umphant shall
Glan - ze ent - rückt. Treu - lich ge - führt sie - het nun ein, wo euch der Se - gen der

joy ye dis - miss, Faith - ful and true, we lead ye forth, where love shall crown,
Glan - ze ent - rückt. Treu - lich ge - führt sie - het nun ein, wo euch die Lie - - -

p Wind to Orchestra.

Ped.

Ped.

Wagner's "Lohengrin."

crown ye with joy. Star of re-nown, flow'r of the earth, blest be ye both, far from
 Lie-be be-wahr'! Sieg-rei-cher Muth, Min-ne so rein, eint euch in Treu-e zum

cresc.

crown ye with joy. Star of re-nown, flow'r of the earth, blest be ye both, far from
 Lie-be be-wahr'! Sieg-rei-cher Muth, Min-ne so rein, eint euch in Treu-e zum

cresc.

Ped.

all life's an- noy, from all life's an- noy!
 " lig- sten Paar, sum se lig- sten Paar!

dim.

all life's an- noy, Be hap- py!
 " lig- sten Paar. In Treu- e!

dim.

all life's an- noy, Be hap- py!
 " lig- sten Paar. In Treu- e!

f *Str. p* *f* *dim.* *p* *p*

Ped.

poco più lento.

EIGHT LADIES (after they have gone round once).

FOUR TREBLES.

As so-lemn
 Wie Gott euch

poco più lento.

FOUR ALTOS.

As so-lemn
 Wie Gott euch

f *fp* *p*

Str. ped.

dim. p *(They go round a second time.)*

vows u - nite . . ye, we hal - low ye to joy!
 se - lig weih - te, zu Freu - den weih'n euch wir;

dim. p

vows u - nite . . ye, we hal - low ye to joy!
 se - lig weih - te, zu Freu - den weih'n euch wir;

p *f p* *Wind stacc.*

mf *dim. p*

This hour shall still re - quite ye, when
 in Lie - bes - glück's Ge - lei - te denkt

mf *dim. p*

This hour shall still re - quite ye, when
 in Lie - bes - glück's Ge - lei - te denkt

p *mf* *p*

fp *pp* *The King embraces Lohengrin and Elsa,
 and gives them his benediction.)*

bliss . . hath known al - loy!
 lang' . . der Stun - de hier!

fp *pp*

bliss . . hath known al - loy!
 lang' . . der Stun - de hier!

Tutti.

fp *pp* *Ped.* *** *Ped.* ***

(The Pages give a signal to retire; the two trains resume the order in which they entered. During the following all pass before the bridal pair, the men going out R.H., the ladies L.H.)

Tempo primo.

Wind on the stage. *In Orchestra.*

dim. *Tempo primo. p*

p

Faith-ful and true
Treu-lich be-wacht

now rest you here,
blei - bet zu - rück,

where love tri - um - phant shall crown ye with
wo euch der Se - gen der Lie - be be -

Faith-ful and true
Treu-lich be-wacht

now rest you here,
blei - bet zu - rück,

where love tri - um - phant shall crown ye with
wo euch der Se - gen der Lie - be be

Faith-ful and true
Treu-lich be-wacht

now rest you here,
blei - bet zu - rück,

where love shall crown . . . ye with
wo euch die Lie - . . . be be -

Hp. & Wind.

Ped. * *Ped.* *

joy!
- wahr'!

Star of re-nown,
Sieg - rei - cher Muth,

flow'r of the earth,
Min - ne und Glück

blest be ye both, far from
eint euch in Treu - e zum

joy!
- wahr'!

Star of re-nown,
Sieg - rei - cher Muth,

flow'r of the earth,
Min - ne und Glück

blest be ye both, far from
eint euch in Treu - e zum

joy!
- wahr'!

Star of re-nown,
Sieg - rei - cher Muth,

flow'r of the earth,
Min - ne und Glück

blest be ye both, far from
eint euch in Treu - e zum

Ped. * *Ped.* * *Ped.*

all life's an-oy.
se - lig - sten Paar.

Champion vic-tor-ious, now rest thee here!
Strei - ter der Tu-gend, blei - be da - heim!

Maid bright and glorious,
Zier - de der Ju-gend,

1st TENOR. *mf* 1st & 2nd TENORS. 1st TENOR. *p*

all life's an-oy.
se - lig - sten Paar.

Champion vic-tor-ious, now rest thee here!
Strei - ter der Tu-gend, blei - be da - heim!

Maid bright and glorious,
Zier - de der Ju-gend,

mf

all life's an-oy.
se - lig - sten Paar.

now rest thee here!
blei - be da - heim!

Ped. * *Ped.*

now rest thee here! Mirth's noi - sy re - vel ye've for - sa - ken, Ten - der de -
 blei - be da - heim! Rau - schen des Fe - stes seid ent - ron - nen, Won - ne des

p 1st & 2nd TENORS.

now rest thee here! Mirth's noi - sy re - vel ye have for - sa - ken, Ten - der de -
 blei - be da - heim! Rau - schen des Fe - stes seid nun ent - ron - nen, Won - ne des

now rest thee here! The re - - - - - vel ye've for - sa - ken, Ten - der de -
 blei - be da - heim! Dem Fe - - - - - ste seid ent - ron - nen, Won - ne des

Str.

Ped. *

- lights for you now a - wa - ken! Fra-grant a - bode, en-shrine ye in bliss, splendour of
 Her - zens sei euch ge - won - nen! Duf - ten - der Raum, zur Lie - be ge - schmückt, nahm euch nun

- lights for you now a wa - ken! Fra-grant a - bode, en-shrine ye in bliss, splendour of
 Her - zens sei euch ge - won - nen! Duf - ten - der Raum, zur Lie - be ge - schmückt, nahm euch nun

- lights for you now a - wa - ken! Fra-grant a - bode, en - shrine ye in bliss, splendour of
 Her - zens sei euch ge - won - nen! Duf - ten - der Raum, zur Lie - be ge - schmückt, nahm euch nun

Wind.

(Here both trains have passed entirely from the stage; the last pages that close the procession shut the doors.)
 Gradually receding.

state, in joy ye dis - miss. Faith - ful and true, now rest ye
 auf, dem Glan - ze ent - rückt. Treu - lich be - wacht blei - bet zu -

state, in joy ye dis - miss. Faith - ful and true, now rest ye
 auf, dem Glan - ze ent - rückt. Treu - lich be - wacht blei - bet zu -

state, in joy ye dis - miss. Faith - ful and true, now rest ye
 auf, dem Glan - ze ent - rückt. Treu - lich be - wacht blei - bet zu -

pid p *Hp.* *Ped.*

[illegible]

THE BELFRY TOWER.

J. L. HATTON.

Moderato.

TREBLE

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP.
♩ = 112.

Oh, the bel - fry tow'r has a coat of green, Where the lit - tle birds build the

Oh, the bel - fry tow'r has a coat, of green, Where the lit - tle birds build the

Oh, the bel - fry tow'r has a coat of green, Where the lit - tle birds build the

Oh, the bel - fry tow'r has a coat of green, Where the lit - tle birds build the

Moderato.

leaves between: And they twitter, twitter, twitter,

And they.

leaves between: And they twitter, twitter, twitter,

And they

leaves be - tween:

And they twitter, twitter, twitter,

leaves between:

And they twitter, twitter, twitter.

twitter a-round its old grey pate, And they twitter a-round its old grey pate, Their
 twitter a-round its old grey pate, And they twitter a-round its old grey pate, Their
 its old grey pate, its old grey pate, Their
 its old grey pate, its old grey pate, Their

lit - tle love songs, each one to its mate, each one to its mate. Yet the bel - fry tow'r I could
 lit - tle love songs, each one to its mate, each one to its mate. Yet the bel - fry tow'r I could
 lit - tle love songs, each one to its mate, each one to its mate. Yet the bel - fry tow'r I could
 lit - tle love songs, each one to its mate, each one to its mate. Yet the bel - fry tow'r I could

dream al - way Has its se-crets hid which it won't be-tray; Has its secrets hid which it won't be-
 dream al - way Has its secrets hid which it won't betray; Has its secrets hid which it won't be-
 dream al - way Has its secrets hid which it won't be- dream al - way Has its secrets hid which it won't be-
 dream al - way Has its secrets hid which it won't be- dream al - way Has its secrets hid which it won't be-

f *p*

- tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd

f *p*

- tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

f *p*

- tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

f *p*

- tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

f *p* *ten.*

f

Mer-ri - ly peal the jingling bells, When of human joy their music

f

the jing - ling bells, the jing - ling bells,

f

the jing - ling bells, the jing - ling

f

Mer-ri - ly peal the jingling bells. When of human joy their music tells!

Ped.

ff

tells! the jingling bells,..... When of hu-man joy their mu - sic tells!

ff

the jingling bells,..... When of hu-man joy their mu - sic tells!

ff

bells, the jingling bells, When of hu-man joy their mu - sic tells!

ff

the jingling bells, When of hu-man joy their mu - sic tells!

** ff*

SECOND VERSE

When a babe was born to a high degree, It was then they clatter'd out noi - si - ly : And be

When a babe was born to a high degree, It was then they clatter'd out noi - si - ly :

sure they clamour'd, And be sure they clamour'd with all their pow'r, And be

with all their pow'r, with all their pow'r,

sure they clamour'd with all their pow'r, When vows were pledg'd in the bri - dal hour, in the

with all their pow'r, When vows were pledg'd in the bri - dal hour, in the

bri - dal hour. When a monarch was crown'd, or a bat - tle won, They wak'd the echoes till the
 bri - dal hour. They wak'd the echoes till the
 bri - dal hour. When a monarch was crown'd, or a bat - tle won, They wak'd the echoes till the
 bri - dal hour. When a monarch was crown'd, or a bat - tle won,

set of sun, They wak'd the echoes till the set of sun. With the deep bass note, and the
 set of sun, They wak'd the echoes till the set of sun. With the deep bass note, and the
 set of sun, They wak'd the echoes till the set of sun. With the deep bass note, and the
 They wak'd the echoes till the set of sun. With the deep bass note, and the

boom-ing roar Of the guns that answer'd from shore to shore.
 boom-ing roar Of the guns that answer'd from shore to shore. The jing - ling
 boom-ing roar Of the guns that answer'd from shore to shore. Clatt'ring merrily, merrily, peal the
 boom-ing roar Of the guns that answer'd from shore to shore. Clatt'ring merrily, merrily, peal the

f
Clat'ring mer-ri-ly, mer-ri-ly, peal the bells, When a nation's joy their music
bells, the jing - ling bells,
f
the jing - ling bells, the jing - ling
bells, When a nation's joy their mu-sic tells.

ff
tells! The merry bells,..... When a nation's joy their mu - sic tells!
ff
The mer-ry bells,..... When a na-tion's joy their mu - sic tells!
ff
bells, The mer-ry bells, When a nation's joy their mu - sic tells!
ff
The mer-ry bells, When a nation's joy their mu - sic tells!

ff
* *ff*

THIRD VERSE. *Poco piu lento.*

mf
But the bel - fry tow'r has its work of woe, When the passing bell tolls long and slow. While the
mf
But the bel - fry tow'r has its work of woe, When the passing bell tolls long and slow. While the
mf
But the bel - fry tow'r has its work of woe, When the passing bell tolls long and slow.
mf
But the bel - fry tow'r has its work of woe, When the passing bell tolls long and slow.

mf *p*

tempo.

i - vy climbs, while the i - vy climbs, and the mosses creep, While the
i - vy climbs, while the i - vy climbs, and the mosses creep, While the *tempo.*
and the mosses creep, and the mosses creep,
and the mosses creep, and the mosses creep,

Ritard.

i - vy climbs, and the moss-es creep, We must bow to sorrow, and sometimes weep, and
i - vy climbs, and the moss-es creep, We must bow to sorrow, and sometimes weep, and *Ritard.*
and the moss-es creep, We must bow to sorrow, and sometimes weep, and
and the moss-es creep, We must bow to sorrow, and sometimes weep, and

tempo.

some - times weep ; And it makes us dream of the days gone by, The old grey tow'r 'neath the
some - times weep ; The old grey tow'r 'neath the
tempo.
some-times weep ; And it makes us dream of the days gone by, The old grey tow'r 'neath the
sometimes weep ; And it makes us dream of the days gone by,

THE BELFRY TOWER

twilight sky, The old grey tow'r 'neath the twi - light sky, Though its summer suit is

twilight sky, The old grey tow'r 'neath the twi - light sky, Though its summer suit is

The old grey tow'r 'neath the twi - light sky, Though its summer suit is

f

Adagio.

fresh - ly green, And the little birds build the leaves between. Slow and

fresh - ly green, And the little birds build the leaves between. Slow and

Adagio.

Ten. *p*

so - lemn-ly toll the bells, When of woe and death their mu - sic tells!

so - lemn-ly toll the bells, When of woe and death their mu - sic tells!

pp

p

of rest and peace, When the stir and the clang of the

p

But there cometh a day of rest and peace, When the stir and the clang of the

p e legato.

workers cease; And the church bells ringing,

and the church bells ringing on

workers cease;

on Sabbath morn,

on

workers, cease;

on Sabbath morn,

on

Sabbath morn, And the church bells ringing on Sabbath morn Add joy to the blest, and

Sabbath morn, And the church bells ringing on Sabbath morn Add joy to the blest, and

Sabbath morn, on Sabbath morn Add joy to the blest, and

Sabbath morn, on Sabbath morn Add joy to the blest, and

dim. *p* *mf*
 com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to
dim. *p* *mf*
 com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to
dim. *p* *mf*
 com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to
mf
 com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to

p
 faith and love, While they lure our thoughts to a world above, While they lure our thoughts to a
p
 While they lure our tho'ts to a world a-bove, While they lure our tho'ts to a
p
 faith and love, While they lure our tho'ts to a world above, While they lure our tho'ts to a
 faith and love, While they lure our tho'ts to a

f
 world a - bove. And it seems so meet that the lit - tle birds sing Round the
f
 world a - bove. And it seems so meet that the lit - tle birds sing Round the
f
 world a - bove. And it seems so meet that the lit - tle birds sing Round the
f
 world a - bove. And it seems so meet that the lit - tle birds sing Round the

bel - fry tow'r while the church bells ring.

bel - fry tow'r while the church bells ring. *p* The Sab - bath

bel - fry tow'r while the church bells ring.

bel - fry tow'r while the church bells ring. *p* Ten - der - ly peal the Sab - bath

ten. *Ped.*

f Tender - ly peal the Sabbath bells, For of joy and love their music

bells, the Sab - bath bells,

f the Sab - bath bells, the Sab - bath

bells, For of joy and love their music tells.

ff tells, the Sabbath bells, For of joy and love their mu - sic tells

the Sabbath bells, For of joy and love their mu - sic tells.

bells, the Sabbath bells, For of joy and love their mu - sic tells.

the Sabbath bells, For of joy and love their mu - sic tells.

** ff*

THE CARNOVALE.

CHORUS FOR FOUR VOICES.

The English version by SABILLA NOVELLO.

Composed by G. ROSSINI.

Allegro.

f 1st SOPRANO.

We are beg - gars struck with blind - ness, Liv - ing on the rich man's kind -

2nd SOPRANO.

f TENOR.

We are beg - gars struck with blind - ness, Liv - ing on the rich man's kind -

f BASS.

Allegro.

f PIANO.

a piacere.

a piacere.

con la parte.

f a tempo.

give, please to give. Pret - ty maid - ens, wives, and ma - trons, Ope your purs - es, be our

f a tempo.

a piacere.

f a tempo.

please to give. Pret - ty maid - ens, wives, and ma - trons, Ope your purs - es, be our

a piacere.

f a tempo.

a tempo.

f a tempo.

patrons; As we blind can't see your beau-ty, Let us know your hearts are kind. Please to give, please to

a piacere

a piacere.

patrons; As we blind can't see your beau-ty, Let us know your hearts are kind.

Please to

a piacere.

colla pârte.

Allegretto. p

cres.

give, We are mer-ry beggars, singing. Gai-ly money-box-es ring-ing. Gai-ly mon-ey-box-es

We are mer-ry beggars, singing,

give.

Gai-ly mon-ey-box-es

We are mer-ry beg-gars

Allegretto.

cres.

ringing: Lis-ten to our pleasant dit-ty, With do, re, mi, fa, sol, la, With do, re, mi, fa, sol, la. All we

ringing, singing Lis-ten to our pleasant dit-ty,

f With do, re, mi, fa, sol, la. All we

sing is Please to give, all we sing is Please to
 sing is Please to give, all we sing is Please to

Allegro moderato.

give.

p

We know good manners, tho' we be blind

give.

We know good manners, tho' we be blind beggars all.

*Allegro moderato.**pp*

beg - gars all.

We thank you

We thank you heart - i - ly for gifts how - ev - er small.

THE CARNOVALE.

heart-i - ly for gifts how - ev - er small. Come, show your

Come, show your cha - ri - ty, kind lads and lass - es,

This system contains the first two systems of music. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "heart-i - ly for gifts how - ev - er small. Come, show your" and "Come, show your cha - ri - ty, kind lads and lass - es,".

cha-ri - ty, kind lads and lass-es, Let each be - stow a tri - fle as he

Let each be - stow a tri - fle as he pass-es.

This system contains the next two systems of music. The lyrics continue: "cha-ri - ty, kind lads and lass-es, Let each be - stow a tri - fle as he" and "Let each be - stow a tri - fle as he pass-es.".

pass - es. Come show your cha-ri-ty Come, show your cha - ri - ty un - to the

Come, show your cha - ri - ty, come, show your cha - ri - ty, come, show your cha - ri - ty un - to the

This system contains the final two systems of music on the page. The lyrics continue: "pass - es. Come show your cha-ri-ty Come, show your cha - ri - ty un - to the" and "Come, show your cha - ri - ty, come, show your cha - ri - ty, come, show your cha - ri - ty un - to the".

THE CARNOVALE.

blind. Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, passing, a - way, Car - ni - val's

blind. Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, passing, a - way, Car - ni - val's

ff

ff

ff

sf

sf

sf

ff

pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, passing a - way,

pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, passing a - way, We know good manners, tho' we be blind

p

p

pp

We know good manners, tho' we be blind beggars all. We thank you

beggars all. We thank you heartily for gifts howev - er small.

heart-i - ly for gifts how - ev - er small. Come, show your

Come, show your cha - ri - ty, kind lads and lass - es.

cha-ri-ty, kind lads and lass-es, Let each be - stow a tri - fle as he

Let each be - stow a tri - fle as he pass-es.

pass - es. Come show your cha-ri-ty Come, show your cha - ri - ty un - to the

Come, show your cha - ri - ty, come, show your cha - ri - ty, come, show your cha - ri - ty un - to the

THE CARNOVALE.

This is a page from a musical score, likely for a piano and voice ensemble. It contains eight systems of music. Each system typically consists of two vocal staves (treble and bass clef) and one or two piano staves (grand staff). The lyrics are "blind. Car-ni-val's pass-ing, Car-ni-val's pass-ing, Car-ni-val's pass-ing, passing a-way, Car-ni-val's". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff*, *sf*, and *f* are used throughout. There are also many accent marks (*>*) placed over specific notes. The piano part includes complex chordal textures and arpeggiated figures. The overall style suggests a late 19th or early 20th-century composition.

DAMASCUS. TRIUMPHAL MARCH.

No. 11.

CHORUS AND SOLO.

MARSHAL.
M. ♩ = 120.

p *p* *p* *p* *Cres.*

CHORUS OF PEOPLE.
ALTO.

TENOR 10. & 20. UNIS.

BASS.

With sheathed swords and bows unstrung, and

With sheathed swords and bows unstrung, and

With sheathed swords and bows unstrung, and

spears and shields with garlands hung, Our migh - ty men of Val - our come. Our

spears and shields with garlands hung, Our migh - ty men of Val - our come. Our

spears and shields with garlands hung, Our migh - ty men of Val - our come. Our

glo - rious Cap - tain of the war, Re - turn - eth in his bra - zen car, Tri - umphant, tri -

glo - rious Cap - tain of the war, Re - turn - eth in his bra - zen car, Tri - umphant, tri -

glo - rious Cap - tain of the war, Re - turn - eth in his bra - zen car, Tri - umphant, tri -

E

- umph - ant to his home.

- umph - ant to his home. Our en - emies are ser - vants now;

- umph - ant to his home. Our en - emies are ser - vants now;

Beneath the slav - ish yoke they bow, they bow to Sy - - ria's

Beneath the slav - ish yoke they bow, they bow to Sy - - ria's

migh - ty King: they bow to Sy - ri - a's migh - ty King:

migh - ty King: they bow to Sy - ri - a's migh - ty King:

Ben - ha - dad's dart in he - - ro's hands,

Ben - ha - dad's dart in he - - ro's hands,

Ben - ha - dad's dart in he - - ro's hands,

When - ev - er Na - a - man commands, are plumed, are

When - ev - er Na - a - man commands, are plumed, are

When - ev - er Na - a - man commands, are plumed, are

TIMPA. F

The ma - ny - voiced crowd Ex - ult - ing, shouteth

plumed from Vic - tory's wing.

plumed from Vic - tory's wing.

plumed from Vic - tory's wing.

loud my no - - - ble he - - - ro's name and worth!

Maid - ens ad - vance with song and dance, And wel - come

CHORUS OF MAIDENS.

Sop. A

ALTO. A

him and all with mirth! Wel - come, wel - come

Wel - come, wel - come

Sy - ri - a's de - fend - er; Wel - come, wel - come, dread of all her

Sy - ri - a's de - fend - er; Wel - come, wel - come, dread of all her

en - e - mies: Un - to thee her daugh - ters ren - der Praise,

en - e - mies: Un - to thee her daugh - ters ren - der Praise,

praise for thy great vic - to - ries. Wel - come, wel - come

praise for thy great vic - to - ries. Wel - come, wel - come

Sy - ri - a's de - fend - er; Wel - come, dread of all her en - e -

Sy - ri - a's de - fend - er; Wel - come, dread of all her en - e -

- mies : Un - to thee ... her daugh - ters ren - der

- mies : Un - to thee ... her daugh - ters ren - der

Praise, praise for thy great vic - to - ries.

Praise, praise for thy great vic - to - ries.

Alto.

Hail!

hail!

Tenor.

Hail!

hail!

Bass.

Hail!

Hail!

Hail!

Hail!

Hail!

Hail!

H

Sop. *f* Tutti.

Na - a - man! thy deeds of Glo - - - ry, When thy no - ble

Alto. *f*

Hail! Na - a - man! thy deeds of Glo - - - ry, When thy no - ble

Tenor. *f*

Hail! Na - a - man! thy deeds of Glo - - - ry, When thy no - ble

Bass. *f*

race is run;... Shall re-an - i - mate the sto - ry told by

race is run;... Shall re-an - i - mate the sto - ry told by

race is run;... Shall re-an - i - mate the sto - ry told by

Fa - ther to the son,.... Shall re-an - i - mate the

Fa - ther to the son,.... Shall re-an - i - mate the

Fa - ther to the son,.... Shall re-an - i - mate the

Ped. * Ped. * Ped. * Ped.

sto - ry told by Fa - ther to the son.

sto - ry told by Fa - ther to the son.

sto - ry told by Fa - ther to the son.

Ped. * Ped. * Ped. * Ped. * Ped.

Shall re - an - i - mate the sto - ry told by
 Shall re - an - i - mate the sto - ry told by
 Shall re - an - i - mate the sto - ry told by
 Shall re - an - i - mate the sto - ry told by

Ped. *2/2* *3* * Ped. *3/4* * Ped. *3/4* * Ped. *

The image shows a page from a musical score for "The Lord's Prayer." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and two piano accompaniment staves. The vocal parts are in G major (one sharp) and 2/2 time. The lyrics are: "Fa - ther to the son; by Fa - - ther". The piano accompaniment features a waltz-like melody in the right hand and a harmonic accompaniment in the left hand. The score is marked with "Sva." (Soprano) and "Ped." (Pedal). The page number "10" is visible in the bottom right corner.

to the son. Hail, hail, hail, Na . . . a - man!

to the son. Hail, hail, hail, Na . . . a - man!.....

to the son. Hail, hail, hail, Na . . . a - man!

8va.

Ped. Ped. Ped.

Rit. Un poco.

THE SPINNING CHORUS.

FROM THE OPERA

"THE FLYING DUTCHMAN."

Composed by RICHARD WAGNER.

PIANO. $\text{♩} = 66$.

Allegretto.

pp Str. Hns. & Bsn.

First system of the musical score. The upper staff features a melodic line with a trill (tr) and a grace note. The lower staff provides a rhythmic accompaniment for the strings, harp, and bassoon.

Second system of the musical score. The upper staff includes a trill (tr) and an oboe (Ob.) entry. The lower staff continues the accompaniment.

Third system of the musical score, continuing the instrumental accompaniment.

CHORUS OF MAIDENS.
SOPRANOS.

Hum, . . . Hum, . . .

ALTOS.

Vocal staves for the Chorus of Maidens. The Soprano and Alto parts are shown, with the Soprano part including the lyrics "Hum, . . . Hum, . . .". The piano accompaniment continues below.

hum, good wheel, be whirl - - - - - ing,

Ob. & Cl.

This system contains the first vocal line with lyrics, a piano accompaniment, and a woodwind part for Oboe and Clarinet. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a continuous eighth-note accompaniment in the left hand.

Gai - ly, gai - ly turn thee

Gai - - - ly, gai - ly turn thee round !

This system continues the vocal melody and piano accompaniment. The piano part includes sixteenth-note passages in the left hand, some marked with accents and the number 6.

round ! Spin, . . . spin, . . . spin, the threads be

Hn.

This system concludes the vocal phrase and includes a horn part. The piano accompaniment continues with rhythmic patterns, including triplet markings in the left hand.

twirl - - - - - ing, Turn, good wheel, with
Turn,

Fl. & Picc.

hum - - - - - ming sound! My
good wheel, with hum - - - - - ming

un poco ritenuto.
love now sails on dis - tant seas; His faith - - - ful heart for

$\text{♩} = 50.$
Fl. & Cl.
un poco ritenuto.
ben tenuto.

cres.

home doth yearn; Couldst thou, good wheel, but give the breeze, My

cres.

cres. *f*

dim. *ritard.* *pp* *a tempo 1mo.*

love would soon to me re - turn! My love would soon to me re -

f Spin!

Cl. *a tempo 1mo.*

dim. *p* *ritard.* *f* Tutti.

f

- turn! Spin we

p spin, spin, spin,

cres. *f*

Fl. Ob. & Cl.

p Str. Hns. & Bsn. *cres.* *f*

SPINNING CHORUS.

du - - - ly!
 . . . we du - ly! Hum, . . . hum, . . .

p *cres.*

p *cres* *cen* *do.*

wheel, . . . go tru - - - ly! Tra la ra, la
 wheel, . . . go tru - ly! Spin,

f *p*

la la la la! Tra la ra, la la la la la!
 spin we du - ly! Hum, wheel, go tru - ly!

SPINNING CHORUS.

Tra la ra, la la la la la la la la
spin, spin, spin we du - ly, spin we du - ly,

la!
spin!

Sva.

ff Tutti.

Sva.

MARY.

Ah!

Sva.

Ob. Cl. & Bssn.

Str. p

SPINNING CHORUS.

du - - ly, du - ly are they spin - ning!

Vi.

Cello.

Each girl a sweet-heart would be win - ning!

Ob. & Cl.

poco cres.

p

Bsn.

Str.

THE MAIDENS.

Dame Ma - - ry, hush! for well you

Vi.

know Our song as yet must on - ward go! You

poco cres.

Ob.

Hns. & Bsn. sustain.

p

SPINNING CHORUS.

MARY.

Then

know our song as yet must on - ward go.

Fl.

VI.

cres.

dim.

(to Senta.)

sing! yet ply a bu - sy wheel. But where-fore,

THE MAIDENS.

Sen - ta, art thou still?

Hum, hum,

Fl. & Tnr.

p

Str. & Wind.

Cello.

SPINNING CHORUS.

hum, good wheel, be whirl - - - - - ing,

Ob. & Cl.

Gai - ly, gai - ly turn . . . thee

Gai - - - ly, gai - ly turn thee round!

round! Spin, . . . spin, . . . spin, the threads be

Hn.

SPINNING CHORUS.

twirl - - - - - ing, Turn, good wheel, with
Turn,

Fl. & Picc.

hum - - - - - ming sound! On
good wheel, with hum - - - - - ming

un poco ritenuto.

un poco ritenuto.

dis - tant seas my love doth sail; In south - - ern lands much

Ob. & Cl.
ben tenuto.

SPINNING CHORUS.

cres.

gold he wins; Then turn, good wheel, nor tire, nor fail; The

cres.

p *cres.* *f*

dim. *ritard.* *pp* *a tempo 1mo.*

gold for her who du - ly spins! The gold for her who du - ly

f Spin!

dim. *p* *ritard.* *Cl.* *a tempo 1mo.* *f Tutti.*

f

spins! Spin we

spin, spin! Spin,

p *cres.* *f*

p *Str. Hns. & Bsn.* *cres.* *f*

Fl. Ob. & Cl.

du - - - ly!
 . . . we du - ly! Hum, hum,

p *cres.*

p *cres.* *cen* *do.*

wheel, go tru - - - ly! Tra la ra, la
 wheel, go tru - ly! Spin,

f *f* *p*

la la la la! Tra la ra, la la la la la!
 spin we du - ly! Hum, wheel, go tru - ly!

SPINNING CHORUS.

Tra la ra, la la la la la la la la,
Spin, spin, spin we du - ly, spin we du - ly,

la!
spin!

8va.

f *ff Tutti.*

8va.

8va.

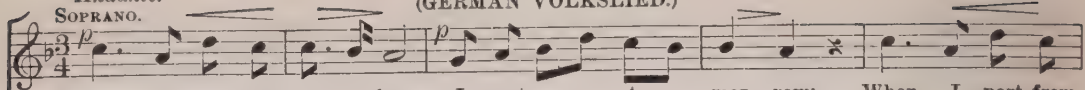
molto dim.

FAREWELL.

(GERMAN VOLKSLIED.)

Andante.

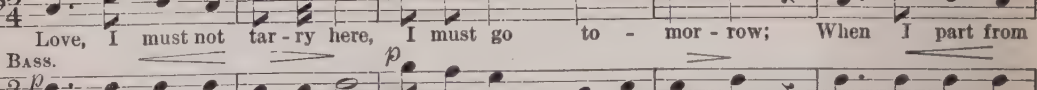
SOPRANO.



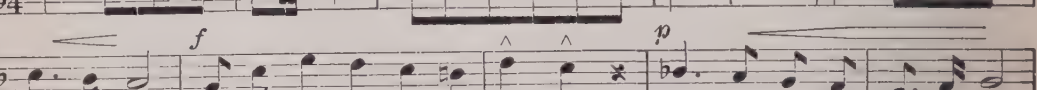
Love, I must not tar-ry here, I must go to - mor - row; When I part from



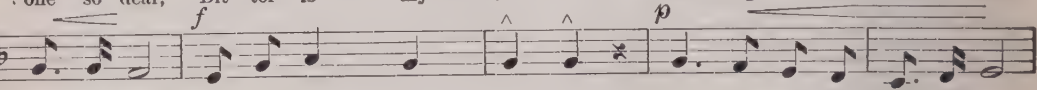
Love, I must not tar-ry here, I must go to - mor - row; When I part from



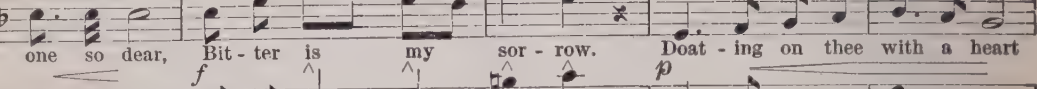
Love, I must not tar-ry here, I must go to - mor - row; When I part from



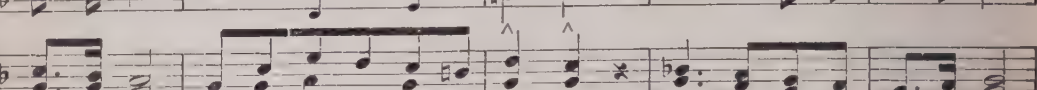
one so dear, Bit - ter is my sor - row. Doat - ing on thee with a heart



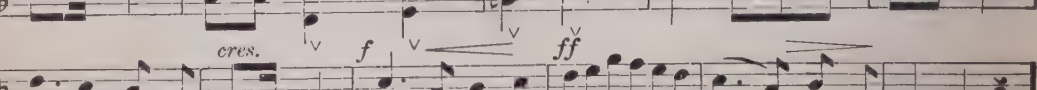
one so dear, Bit - ter is my sor - row. Doat - ing on thee with a heart



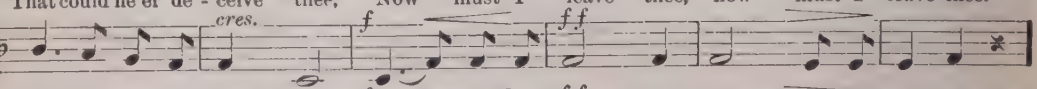
one so dear, Bit - ter is my sor - row. Doat - ing on thee with a heart



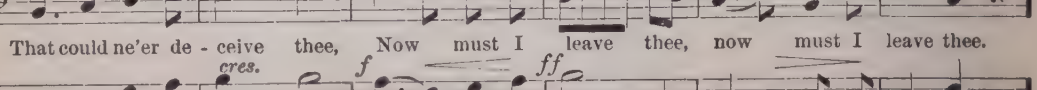
one so dear, Bit - ter is my sor - row. Doat - ing on thee with a heart



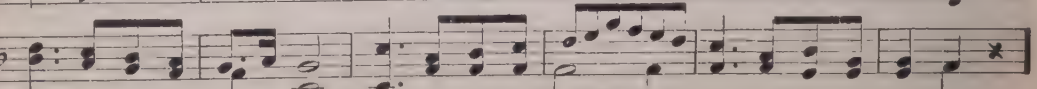
That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.



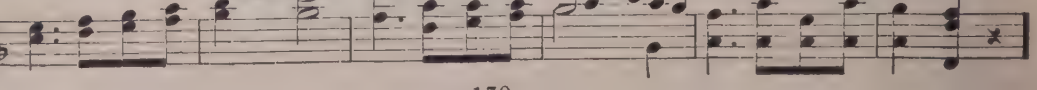
That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.



That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.



That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.



Hearts that once are knit by love, To each oth - - er plight - ed, Though the sun and

Hearts that once are knit by love, To each oth - - er plight - ed, Though the sun and

stars may move, Still re - main u - ni - ted. One will suf - fer dead - ly pain,

stars may move, Still re - main u - ni - ted. One will suf - fer dead - ly pain,

Feel as though 'twere rent in twain When it quits the oth - - er, when it quits the oth - er.

Feel as though 'twere rent in twain When it quits the oth - - er, when it quits the oth - er.

musical notation details: The score is written for voice and piano. The piano part includes a variety of textures, from simple accompaniment to more complex, flowing passages. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *cres.* (crescendo). The lyrics are printed below the vocal staves, with some lines appearing on both the vocal and piano staves.

p If the breeze that pass - es by, *p* Near thy cheek should ho - ver, Think it is a

p If the breeze that pass - es by, *p* Near thy cheek should ho - ver, Think it is a

f ten - der sigh, *f* Sent thee by thy lo - ver. *p* For the sighs will count-less be,

f ten - der sigh, *f* Sent thee by thy lo - ver. *p* For the sighs will count-less be,

cres. *f* *ff* I shall dai - ly send to thee, Dream-ing of thee e - - ver, dream-ing of thee e - ver.

cres. *f* *ff* I shall dai - ly send to thee, Dream-ing of thee e - - ver, dream-ing of thee e - ver.

cres. *f* *ff* I shall dai - ly send to thee, Dream-ing of thee e - - ver, dream-ing of thee e - ver.

cres. *f* *ff* I shall dai - ly send to thee, Dream-ing of thee e - - ver, dream-ing of thee e - ver.

SOFTLY FALL THE SHADES OF EVENING.

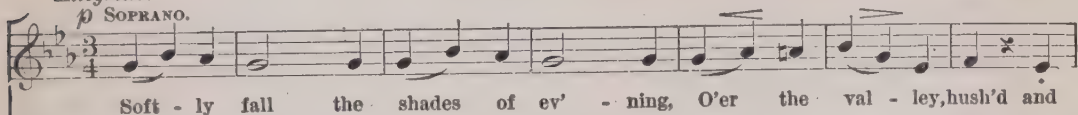
A FOUR-PART SONG.

The poetry written by W. H. GODFREY, Esq.

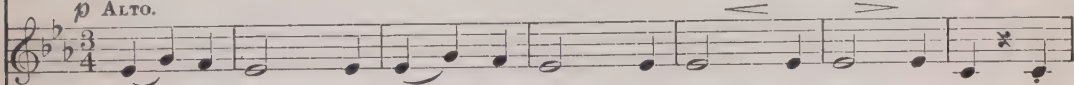
The music composed by J. L. HATTON.

Allegretto.

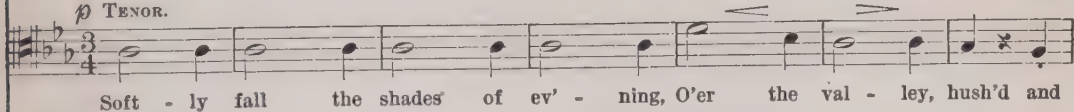
p SOPRANO.



p ALTO.



p TENOR.

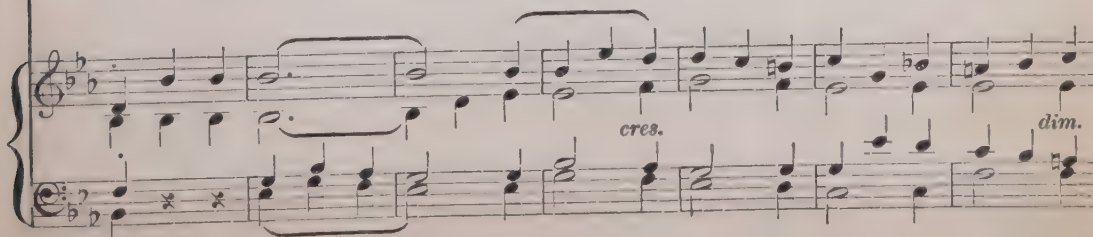
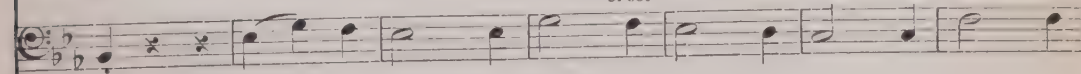
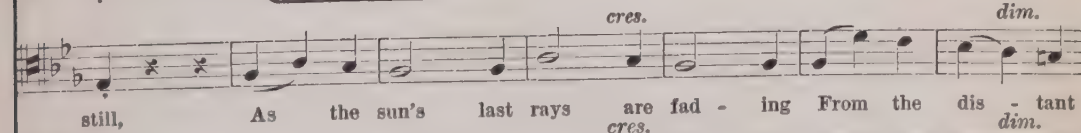
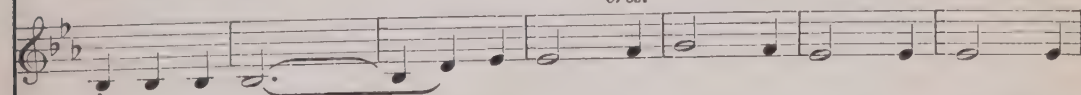
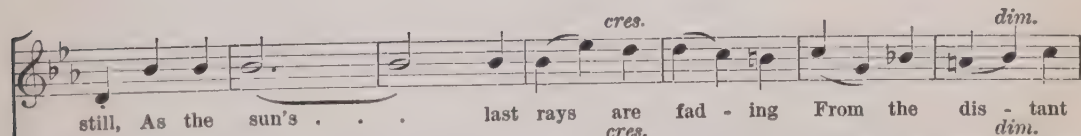


p BASS.



ACCOMP. (*ad lib.*) ♩ = 116.

Allegretto.



SOFTLY FALL THE SHADES OF EVENING.

pp *cres.*

west - ern hill, From the dis - tant west - ern hill, . . . From the west -

cres.

west - ern hill From the dis - tant west - ern hill, From the dis -

pp *cres.*

ern - tant hill. west - ern hill. Balm - y mists have lull'd to slum - ber

pp *cres.*

ern - tant wes - tern hill. have lull'd to slum - ber

p

Wear - ry ten - ants of the tree, Stars in bright and glo - rious

p

ten - ants of the tree, Stars in bright and glo - rious

SOFTLY FALL THE SHADES OF EVENING.

num - ber, Spar - kle on the wave - less sea, Sparkle, sparkle, sparkle,

number, Spar - kle on the wave - less sea, Sparkle, Sparkle, sparkle, sparkle,

Stars now spar - kle Sparkle on the wave -

spar - kle, Spar - kle on the wave - less sea. . .

- less spar - kle, sea, Spar - kle on the wave - less sea, Spar - kle on the wave - less sea.

Soft - ly fall the shades of ev' - ning, On the bo - som of the

Soft - ly fall the shades of ev' - ning, On the bo - som of the

Soft - ly fall the shades of ev' - ning, On the bo - som of the

mf

mf

mf

cres.

mf

rall. e dim.

f

f

f

f

f

f

p

p

p

p

deep, Winds in gen - - - - - tle whis - p'ring mur - murs, Woo the sweet wild

deep, Winds in gen - tle whis - p'ring mur - murs, Woo the sweet wild

flow'rs to sleep, Woo the sweet wild flow'rs to sleep, . Woo the flow'rs
cres. sweet . . .

flow'rs to sleep, Woo the sweet wild flow'rs to sleep, Woo the sweet . . .
cres. flow'rs

to sleep. Far Far on high the moon as - cend - ing
... wild flow'rs to sleep. p

to wild flow'rs to sleep. sleep. . . . the moon as - cend - ing,
p

pp *cres.* *pp* *cres.* *pp* *cres.* *p*

Sheds on all her peace - ful light; From her sil - v'ry throne she

Sheds her peace - ful light; From her sil - v'ry throne she

smil - eth, Smil - eth on a world of dreams, Smileth, smileth, smil-eth,

smileth, Smileth on a world of dreams, Smileth, smileth smileth, Smil - eth on a smileth world

smileth, Smileth on a world of dreams.

of smileth, Smileth, on a world of dreams, Smileth on a world of dreams.

FESTIVAL HYMN.

Words and Music by DUDLEY BUCK.
Composed for the "World's Musical Jubilee" of 1873

Andante con Moto ma Maestoso. ♩ = 80.

PIANO.

Brass. *ff* Ped. *dim* *Str.* *Ped.* *Timp*

mf Ped. *Ped.* *Ped.*

p *p*
O Peace! on thine up - soar - ing pin - - ion, Thro' the
p *p*
O Peace! on thine up - soar - ing pin - - ion, Thro' the

en - do. *VI.*

Cres.
world.... thine on - ward flight tak - - ing, Teach the na - tions their
O Teach *Cres.*

world..... thine on - ward flight tak - - ing, Teach the na - tions their
O teach

dim. *cres.* *f* *dim.*
 tur - moil for - sak - - ing, To seek thine e - ter - nal do -
dim. *cres.* *f* *dim.*
 tur - moil for - sak - - ing, To seek thine, To seek thine e - ter - nal do
cres. *f* *dim.*
 min - ion. From the In - fi - nite Fa - ther de - scend -
 min - ion.
Fl. Ob.
 ing, *mf* And
p *mf*
 O come with thine in - flu - ence ten - - der ; And
p
Vln. *Corni.*
Ped. * *Ped.* * *Ped.* *

cres. *f* *ff*
 show us how duly to ren - der, To Him our glad praise never end - ing, O Mu - sic! thy
Cres. *f* *ff*
 show us how duly to ren - der, To Him our glad praise never end - ing, O Mu - sic! thy
mf *Cres.* *ff* *Ped.* *

Dim. *p*
 source too is ho - - ly, Thro' thy pow'r ev'-ry heart now u -
Dim. *p*
 source too is ho - - ly, Thro' thy pow'r ev'-ry heart now u -
Dim.

Cres.
 ni - - ting, With thy mag - ic each true soul de - light -
Cres.
 ni - - ting, With thy mag - ic each true soul de - light -
Cres.

ing, Blessed bond 'twixt the high and the low - - ly,

O Blessed *p*

ing, Blessed bond 'twixt the high and the low - - ly, Thro'

Cres. *Dim.* *Ped.*

p

Thy lan - guage is

thee, the great Fa - ther a-dor - - ing, *ff*

Clar. Fag. *mf.* *Corni.* *pizzicato.*

p *Ped.* *Ped.* *ff* *Ped.* *

known to each na - - tion, Thro' thee, the vast Hymn of Cre-a - - tion, From

ff

Thro' thee, the vast Hymn of Cre-a - - tion, From

ff *Trombi.*

p
 tongues without number outpour - ing, O Mu - sic!

p *p*
 tongues without number outpour - ing, O

Fl. Vl. Ob.
mf *mf* *Ped.* *Ped.* ** Ped.* *Ped.* ***

Happy blending of voi - ces and hearts, of voi-ces and hearts in sweet lays, In this

mf
 Peace! In this

p *Ped. ** *Velli. mf* *mf*

p *ff*
 un-ion, to God's holy praise, ever thus your pure influence lending. Je-

p *ff*
 un - ion, to God's holy praise, ever thus your pure influence lending. Je-

p *p* *Ped.*
Sempre Cres.

ho - vah! thou Sov' - reign of na - tions! Sweet Peace to our

ho - vah! thou Sov' - reign of na - tions!

** Omit this note the 2nd. time.* *Dim.* *p*

ff *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

land thou hast grant - ed, Be thy prais - es e - ter - nal - ly

Sempre ff Be thy prais - es e - ter - nal - ly

ff *Sempre.* *ff* *Ped.* *Sempre Ped.*

Omit the 2nd time. *D.C.*

chant - ed, In Mu - sic for - ev - er more! Je -

chant - ed, In Mu - sic for - ev - er more! Je -

Omit the 2nd. time. *D.C.*

Ped. *Ped.* *Ped.* *Ped.* ** Ped.*

ed, In Mu - sic for - ev - er more. Aye! forev - er

ed, In Mu - sic for - ev - er more. Aye! forev - er

Aye! forev - er more.....

Ped. Ped. Ped. * Ped. Ped.

more, aye, forev - er more, In Mu - sic for - ev - er more. A - men,

more, aye, forev - er more, In Mu - sic for - ev - er more. A - men.

mf A - men, A

Ped. Ped. * Ped. * Ped. mp

pp A - men! A - - - men! A - men!

A - men, A - men!

pp A - men! A - - - men! A - men!

men! A - men, A - men!

diminuendo. Vcl. Organ pp

p Ped.

THE HARDY NORSEMAN'S HOUSE OF YORE.

A NORSE NATIONAL SONG.

Set in Four Parts to English Words by R. L. DE PEARSALL, Esq., (of Willsbridge.)

Risolut.

PIANO. *f*

SOPRANO.

ALTO.

TENOR.

BASS.

The har - dy Norse-man's house, of yore, Was on the foam - ing wave! And

there he ga - ther'd bright re-noun, The brav - est of the brave!

there he ga - ther'd bright re-noun, The brav - est of the brave!

NOTE.—This melody was given to me by the late Joseph Panny, of Vienna, who heard it at a family festival, in the interior of Norway, and noted it on the spot. It was there described to him as a very ancient popular song, referable to the times of the Kemptions, or Sea Kings, and as being always sung with the greatest enthusiasm. The words, for want of better, are my own, founded on a rough guess at what the original Norse might mean; for, being able to make out but a word or two here and there, I could not pretend to translate it.—R. L. P.

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

f brave ly won a gal - lant name, And rul'd the stor - my sea.

f brave - ly won a gal - lant name, And rul'd the stor - my sea.

f brave - ly won a gal - lant name, And rul'd the stor - my sea.

f brave - ly won a gal - lant name, And rul'd the stor - my sea.

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! *cres.* They *cres.*

THE HARDY NORSEMAN'S HOUSE OF YORE.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

What

What

What

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

When

bold - ly forth our fa - thers sail'd, And con - quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con - quer'd Nor - man - die

mf We still may sing their deeds of fame, In thrill-ing har - mo - ny; *cres.* For *cres.*

mf We still may sing their deeds of fame, In thrill-ing har - mo - ny; For *cres.*

mf they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea

mf *cres.*

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

mf *cres.*

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

mf *cres.*

mf *cres.*

f

they did win a gal - lant name, And rul'd the stor - my sea.

f

they did win a gal - lant name, And rul'd the stor - my sea.

f

f

1st Picture. CHORUS OF THE SONS OF SHEM.

1tes Bild. CHOR der SEMITEN.

English Version by LAURA M. UNDERWOOD.

ANTON RUBINSTEIN.

Allegro non troppo.

SOPRANO.

1. Now.....	we	hear	with
1. Lang.....	sam	schon,	mit
2. See,....	e'en	now,	the
2. Se.....	hen	wir	der
3. Thith.....	er,	thith.....er	
3. Dort.....	- hin,	dort.....hin	

TENOR.

rapt.....	de - vo - tion.
an.....	dachts vol - lem Lau - schen,
Ce.....	dars wav - ing,
Ce.....	dern Kro - nen,
We.....	will be - take us,
wol.....	len wir ge - hen,

Copyright, 1883, by OLIVER DITSON & Co.

Jor-dan's state - ly, ryth - mic mo
 hö - ren wir den Jor - dan rau
 And in morn-ing sun - light lav
 sanft im Mor-gen-lich - te we
 Thither, thith-er, we will be - take
 dort-hin, dort-hin wol - len wir ge

tion!
 - - - - - schen!
 - - - - - ing!
 - - - - - hen!
 - - - - - us!
 - - - - - hen!

cres.

f

ha!
 ha!

Musical score system 1, featuring vocal lines and piano accompaniment. The system includes two vocal staves and two piano staves. The key signature is B-flat major (two flats). The first vocal staff begins with a forte (*f*) dynamic and includes the lyrics "ha!" and "ha!". The piano accompaniment also starts with a forte (*f*) dynamic. The system concludes with a repeat sign.

Musical score system 2, featuring piano accompaniment. The system includes two piano staves. The key signature remains B-flat major. The first measure of the right hand includes a triplet of eighth notes, marked with a piano (*p*) dynamic. The system concludes with a repeat sign.

Musical score system 3, featuring piano accompaniment. The system includes two piano staves. The key signature remains B-flat major. The system concludes with a repeat sign.

Musical score system 4, featuring piano accompaniment. The system includes two piano staves. The key signature remains B-flat major. The system concludes with a repeat sign.

2nd Picture. CHORUS OF THE SONS OF HAM.

2tes Bild. CHOR der HAMITEN.

English Version by LAURA M. UNDERWOOD.

ANTON RUBINSTEIN.

Allegro non troppo.

Piano introduction in D major, 2/4 time, marked *mf*. The music features a series of chords and moving lines in both hands, with some triplets in the right hand.

ALTO.

Alto vocal line in D major, 2/4 time. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

We wan - der from Eu - phra - tes' wave - do - min - ion, ...
Wir wandern aus dem Quell - ge - biet des Eu - phrat,

BASS.

Bass vocal line in D major, 2/4 time. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Piano accompaniment for the first vocal entry, marked *f*. It features a steady eighth-note bass line and chords in the right hand.

Alto vocal line continuation, marked *f*. The melody continues with eighth and quarter notes.

.... We wan - der from Eu - phra - tes' wave - do - min - ion,
.... wir wandern aus dem Quell - ge - biet des Eu - phrat,

Bass vocal line continuation. The melody continues with eighth and quarter notes.

Piano accompaniment for the second vocal entry. It continues with the same eighth-note bass line and chords in the right hand.

Forth to the dry and burning des - ert,.... Forth to the
fort nach dem heis - sen Sand der Wü - ste,.... *fort nach dem*

dry and burn - ing des - ert, Where the sun glows
heis - sen Sand der Wü - ste, *wo - - die Son - - ne*

bright, Where ne'er is quenched by night The
glüht, wo nie,..... die Nacht..... ab - - kühlt!.... *des*

fire.... of day.
Ta - - ges Brand.....

f
 Still on - ward we wan - der un - ceasing - ly,
Wir schwei - fen da - hin oh - ne Rast und Ruh

....

 Still on - ward we wan - der un ceas - ing - ly,
wir schwei - fen da - hin oh - ne Rast und Ruh,

Like the sand, like the sand..... by whirl
wie der Sand, wie der Sand..... auf wir

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords in the right hand.

... wind that's driv - en,..... No rest... to us... is giv - en.
 *belnden Pfa - den, als e - - wi - ge.... No - ma - den,*

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment maintains the eighth-note pattern with chords.

.... No rest to us is giv - - en,..... No rest to us is
 *als e - wi - ge No - ma - - den, als e - wi - ge No -*

The third system of the musical score. The vocal line concludes with a half note A5, a quarter note B5, and a half note C6. The piano accompaniment continues with the eighth-note pattern and chords.

giv - en.....
- ma - den.....

f

We set up our tent, and the cat-tle graze,..... We
Wir bau - en das Zelt und die Heerde grast,..... Wir

ff

set up our tent, and the cat-tle graze, And the place we once have
bau - en das Zelt und die Heerde grast, und wo wir uns lassen

8va

dwelled in, And.... the place we once have dwelled in,
 nie - der, und.... wo wir uns lassen nie - der,

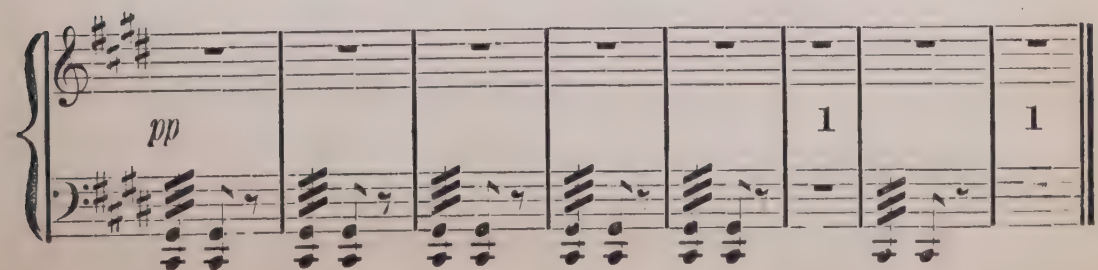
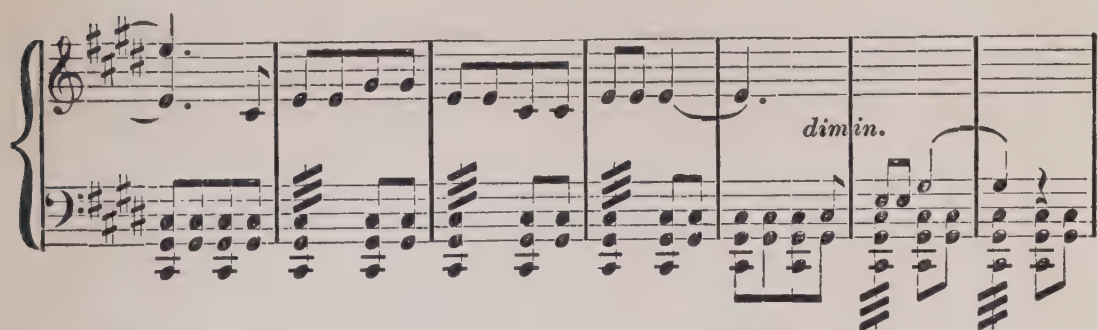
Sra

No more are we be - held.... in, No..... more.....
 der Ort sieht uns nicht wie - - der, der..... Ort

Sra

.... are we be - held in... ..
 sieht uns nicht wie - der.

Sra



3d Picture. CHORUS OF THE SONS OF JAPHET.

3tes Bild. CHOR der JAPHETIDEN.

English Version by LAURA M. UNDERWOOD.

ANTON RUBINSTEIN.

Moderato con moto.

Piano introduction in D major, 6/8 time. The music features a melody in the right hand and a supporting bass line in the left hand, both marked with a piano (*p*) dynamic.

SOPRANO.

mp

A

Where the shining sea in deep bays is seen,
Wo in tie - fen Buchten das Meer er - glänzt....

ALTO.

mp

TENOR.

mp

Where the shining sea in deep bays is seen,
Wo in tie - fen Buchten das Meer er - glänzt....

BASS.

mp

Piano accompaniment for the chorus. It features a melody in the right hand and a supporting bass line in the left hand. The music is marked with a piano (*p*) dynamic. The piece concludes with a final chord marked with a piano (*p*) dynamic.

Where the beautiful wa - ters soft kiss the shore, The fair shore crown'd with
wo die lieb-li-che Quel-le das U - fer küsst, das U - fer, das mit

Where the beautiful wa - ters soft kiss the shore, The fair shore crown'd with
wo die lieb-li-che Quel-le das U - fer küsst, das U - fer, das mit

B

wreaths of green, There, there make we our a - bode, There make we
Grün be - kränzt, da, da sie - deln wir uns an, da sie - deln

wreaths of green, There, there make we our a - bode, There make we
Grün be - kränzt, da, da sie - deln wir uns an, da sie - deln

B

our..... a - bode.....
 wir..... uns an.....

our..... a - bode.....
 wir..... uns an.....

C *mf*

.....

 Where in gloom - y
 Wo in schau-ri-gen

mf

.....

 Where in gloom - y
 Wo in schau-ri-gen

C

forests, in firs' high crest..... Ea - gles build their lofty nest.
 Forsten, im Fel-sen-tann,..... hoch die Ad - ler hor - sten,

forests, in firs' high crest..... Ea - gles build their lofty nest.
 Forsten, im Fel-sen-tann,..... hoch die Ad - ler hor - sten.

mf

.... Where thro' the wood.... reigns sol-i-tude, There, there make we
 wo still und weit.. die Wald-ein-sam-keit, da, da sie-deln

.... Where thro' the wood.... reigns sol-i-tude, There, there make we
 wo still und weit.. die Wald-ein-sam-keit, da, da sie-deln

f **D**

p **D**

our a - bode, There make we our..... a - bode....
 wir uns an, da sie - deln wir..... uns an!....

our a - bode, There make we our..... a - bode....
 wir uns an, da sie - deln wir..... uns an!....

p

E *mp*

Where the purple mountains to heaven rise.....
Wo das blaue Ge - birg steigt him-mel an,

mp

Where the purple mountains to heaven rise.....
Wo das blaue Ge - birg steigt him-mel an,

E

mp

Where on soft ho - ri-zons re-pose the eyes, ... Where the spir - it..... dreams of
wo auf sanften Fernen das Au-ge ruh'n, ... und die See - le..... träu -

Where on soft ho - ri-zons repose the eyes, ... Where the spir - it..... dreams of
wo auf sanften Fernen das Au-ge ruh'n, ... und die See - le..... träu -

p

Ff

Par - a - dise,.... There, there make we our.... a - bode, There
- men kann,.... da, da sie - deln wir.... uns an, da

Musical notation for the first vocal part, continuing the melody.

f

Pa - ra - dise,.... There, there make we our.... a - bode, There
- men kann,.... da, da sie - deln wir.... uns an, da

Musical notation for the second vocal part, continuing the melody.

F

Piano accompaniment for the first system, featuring arpeggiated chords and a steady bass line. A *p* (piano) dynamic marking is present at the end of the system.

make we our..... a - bode.....
sie - deln wir..... uns an.....

Musical notation for the first vocal part, continuing the melody.

make we our..... a - bode.....
sie - deln wir..... uns an.....

Musical notation for the second vocal part, continuing the melody.

Piano accompaniment for the second system, continuing the arpeggiated texture.

G p

There
da

make we
sie - deln

our
wir

a - bode,
uns an,

There
da

make we
sie - deln

p

There
da

make we
sie - deln

our
wir

a - bode,
uns an,

There
da

make we
sie - deln

G

mp

p

our.....
wir.....

a
uns

bode.....
an!

our.....
wir.....

a
uns

bode.....
an!

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